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Figure and Character Dances

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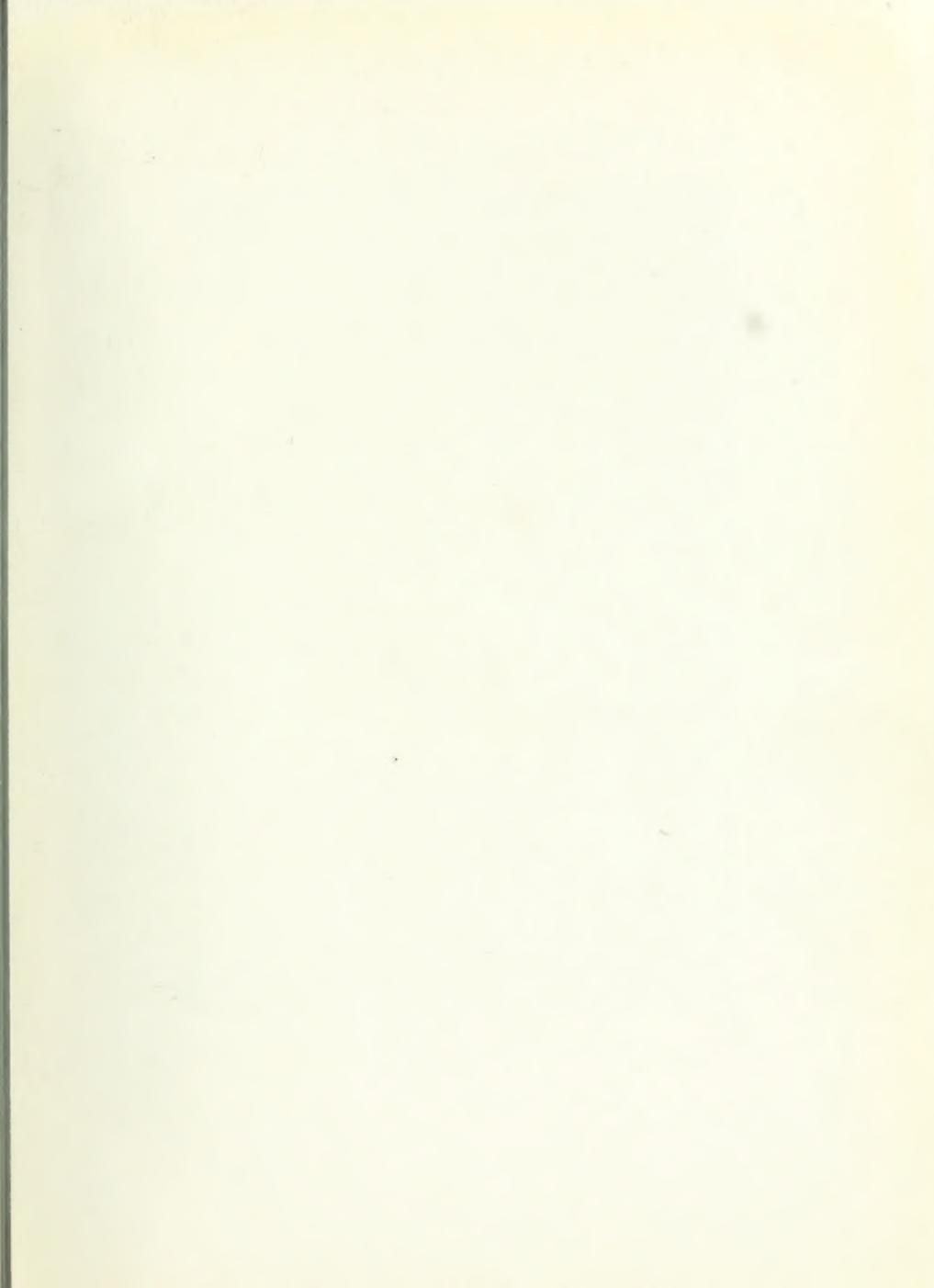
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FIFTY FIGURE AND
CHARACTER DANCES







Fr.

VENETIAN GONDOLA SONG

FIFTY FIGURE AND CHARACTER DANCES

BY

ELIZABETH TURNER BELL

INFANTS' MISTRESS OF ANCRUM ROAD PUBLIC SCHOOL DUNDEE
LECTURER AND DEMONSTRATOR AT ST ANDREWS SUMMER SCHOOL 1919
DEMONSTRATOR AT DUNFERMLINE HOLIDAY COURSE 1920

*ILLUSTRATED FROM PHOTOGRAPHS
AND WITH NUMEROUS DIAGRAMS*



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TO
MY PUPILS
PAST AND PRESENT

793.3

B

V.1
Cop. 2

VANCOUVER NORMAL SCHOOL

PREFACE

AFTER more than twenty years' experience of the teaching of dancing to pupils attending this school—a subject which has always been of the greatest interest to me—I have been earnestly urged by those who have seen their performances to put on permanent record a selection of the dances taught to them.

As no provision for the teaching of this subject has been made in the curriculum of Scottish elementary schools, the time devoted to it has been found outside of school hours. Yet the subject, since it is capable of imparting notions of grace and beauty with facial expression in accordance with the varying moods of the dance, is by no means lacking in importance.

Dances are numerous and of varying degrees of loveliness. Those in this collection have won the approval of all before whom they have been exhibited. Suggestions for dances come from many sources and in many ways. My reading of the articles "Demeter and Persephone" and "The Bacchanals of Euripides" in Walter Pater's *Greek Studies* is responsible for the dances "The Return of Spring" and "Mænads' Revels" respectively. The analysis of Mendelssohn's *Spring Song* and Number 3 of Schubert's *Moments Musicaux* originated other dances; but it would be tedious to enumerate the sources of them all. The games with which the book begins are old friends in a new setting, and I trust that my adaptations of the national dances may find appreciation from the admirers of such.

In order to avoid cross-references I have made each dance complete in itself.

Mr David Stephen, Director of Music to the Carnegie Dunfermline Trust, has kindly written the music for the "Mænads' Revels," and also for "Dance of the Spring Hours," "Dance of the Autumn Leaves," and "Entrance of Spring." Both to him and to his son, Mr Herbert A. Stephen, who

Figure and Character Dances

arranged the music for the games and for a few of the dances, I return thanks.

The majority of the photographs which appear in the book have been taken in school, in the school playground, and elsewhere, by Mr S. Pritchard, Lochee; one that appears at page 91 was taken at Dunfermline by Mr Norval.

I am greatly indebted to my colleagues, past and present, for their kindness and encouragement to me in this work. To my pupils, past and present, who have been so keenly interested as joyfully to sacrifice their leisure time in contemplation of the results I render grateful thanks.

It is hoped that the work may be of use to all who take an intelligent interest and real pleasure in physical training.

ELIZABETH TURNER BELL

ANCRUM ROAD PUBLIC SCHOOL
DUNDEE: *January 1921*

ABBREVIATIONS USED IN THIS BOOK

B.=boy or boys	<i>R.</i> =right
G.=girl or girls	<i>L.</i> =left

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DIRECTIONS FOR THE DANCES

The following additional explanations may be helpful.

THE FIVE POSITIONS

- First position.* Heels together.
- Second position.* Move *R.* foot to side.
- Third position.* Bring *R.* foot to hollow of *L.*
- Fourth position.* Advance *R.* foot.
- Fifth position.* Bring *R.* heel to *L.* toe.

Practise these positions with *L.* foot also.

POLKA STEP

- 1. Step to *R.* with *R.* foot (one beat).
- 2. Bring *L.* foot to heel of *R.* foot (one beat).
- 3. Step to *R.* with *R.* foot (one beat).
- 4. Hop on *R.* foot (one beat).

Repeat with *L.* foot.

PAS DE BASQUE

- 1. Spring to *R.* with *R.* foot (one beat).
- 2. Bring *L.* foot forward until heel of *L.* foot is almost above toe of *R.* foot (one beat). (The toe of *L.* foot should point toward *L.* front.)
- 3. Bring *R.* foot up to place of *L.*, and at the same time slightly raise *L.* foot (one beat).

Repeat with *L.* foot.

This step should be accentuated differently according to the measure and nature of the dance in which it is employed.

1. PUSH THE BUSINESS ON!

For any even number of couples

DRESS

G. wear white dresses, white socks, black sandals, black velvet hair-bands.
B. wear tunic suits of any colour different from G., white socks, and black sandals.

Players stand in ring, B. and G. alternately.

Verse. (a) I'll buy a horse and steal a gig,
(b) And all the world shall have a jig,
(c) And I'll do all that ever I can
 To push the business on,
(d) To push the business on.
(e) And I'll do all that ever I can
 To push the business on.

2 BARS. (a) All nod, each to own partner, then to B. or G. on other side.
 on first beat of each bar.

2 BARS. (b) All turn round singly by R., doing three short running steps;
 bring heels together.

4 BARS. (c) Partners join both hands, and do slip step round.

2 BARS. (d) Clap hands three times.

4 BARS. (e) Partners join R. hands, and do four steps round; then B.
 walk to L. behind G. to get next G. on L. for new partner.
G. remain in places, but, if necessary to keep ring even, dress
 shortly to R.

The game may be repeated until partners resume original positions.

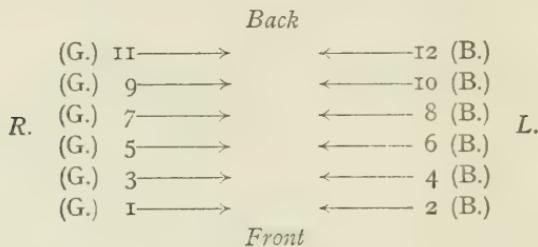
2. THE SIX DUKES

For six couples

DRESS

G. wear long dresses of any stiff material ; white socks ; black sandals.
B. wear tunics of scarlet, brown, or blue ; cocked hats ; belts with sword attached ; black stockings ; black sandals.

Players are as in the diagram, lines facing each other.



Verse 1. (a) Here come six dukes a-riding,
(b) A-riding, a-riding,
(c) Here come six dukes a-riding,
(d) With a ransom, tansom, tizama-tee.

(a) B. advance toward G., doing three walking steps ; then bring heels together in bold military fashion. They hold hands out as though riding.
(b) B. bow, keeping knees stiff.
(c) B. retire to places.
(d) B. put closed hands to mouth to imitate the blowing of a horn.
G. stand holding dresses throughout the verse.

The Six Dukes

Verse 2. (a) Pray what is your intent, sirs,
(b) Intent, sirs, intent, sirs ?
(c) Pray what is your intent, sirs ?
(d) With a ransom, tansom, tizama-tee.

(a) G. hold out both hands, palms uppermost, and bend inquiringly forward.
(b) G. curtsy, placing *L.* foot behind at short distance from *R.*, and drawing *R.* foot up in front.
(c) G. do as in (a).
(d) G. do as B. did in Verse 1 (d).
B. stand at attention throughout the verse.

Verse 3. (a) Our intent it is to marry,
(b) To marry, to marry,
(c) Our intent it is to marry,
(d) With a ransom, tansom, tizama-tee.

(a) B. advance toward G., doing three walking steps ; then bring heels together in bold military fashion. They hold hands out as though riding.
(b) B. bow, keeping knees stiff.
(c) B. retire to places.
(d) B. put closed hands to mouth to imitate the blowing of a horn.
G. stand holding dresses throughout the verse.

Verse 4. (a) Will ever a one of us do,
(b) Of us do, of us do ?
(c) Will ever a one of us do ?
(d) With a ransom, tansom, tizama-tee.

(a) G. point to themselves
(b) G. curtsy.
(c) G. point as in (a).
(d) G. do as B. did in Verse 1 (d).
B. stand at attention throughout the verse.

Figure and Character Dances

Verse 5. (a) You're all as dark as gipsies,
(b) As gipsies, as gipsies,
(c) You're all as dark as gipsies,
(d) With a ransom, tansom, tizama-tee

(a) B. advance as in Verse 1.
(b) B. hold up hands, and turn away heads in horror.
(c) B. retire to places.
(d) B. do as in Verse 1 (d).
G. stand holding dresses as previously.

Verse 6. (a) We're quite as fair as you, sirs,
(b) As you, sirs, as you, sirs,
(c) We're quite as fair as you, sirs,
(d) With a ransom, tansom, tizama-tee.

(a) G. assume indignant air.
(b) G. turn by *R.*, and face front.
(c) G. turn back to positions, and nod at B.
(d) G. do as B. did in Verse 1 (d).
B. stand at attention.

Verse 7. (a) You're all as stiff as poker,
(b) As poker, as poker,
(c) You're all as stiff as poker,
(d) With a ransom, tansom, tizama-tee.

(a) B. advance very stiffly.
(b) B. stand at attention.
(c) B. retire.
(d) B. do as in Verse 1 (d).
G. stand at attention throughout the verse.

Verse 8. (a) We can bend as well as you, sirs,
(b) As you, sirs, as you, sirs,
(c) We can bend as well as you, sirs,
(d) With a ransom, tansom, tizama-tee.

The Six Dukes

- (a) G. bend forward from waist.
- (b) G. curtsy.
- (c) G. do as in (a).
- (d) G. do as B. did in Verse 1 (d).

B. stand at attention throughout the verse.

Verse 9. (a) We'll walk through the kitchen, and

- (b) walk through the hall,
- (c) And take the fairest of them all ;

The fairest one that I can see

Is pretty Miss ——. Come, walk with me.

- (a) All sing.
- (b) Join hands with partners. Nos. 1 and 2 form arch.
- (c) All pass under arch and round room by L., Nos. 1 and 2 falling in behind when all have passed through.

3. LONDON BRIDGE

For fourteen girls

A polka step is used throughout the dance.

Curtsy. Cross *L.* foot behind *R.*, and bend both knees, holding dress daintily with fingers of both hands.

DRESS

All are in white dresses with black velvet hair-bands, black sandals, white socks. For the bridge two lengths each of three yards of scarlet muslin are required.

Dancers are as in Diagram I, A and B holding two ends of the bridge.

The other couples stand with inside hands held high, outside hands holding dresses.

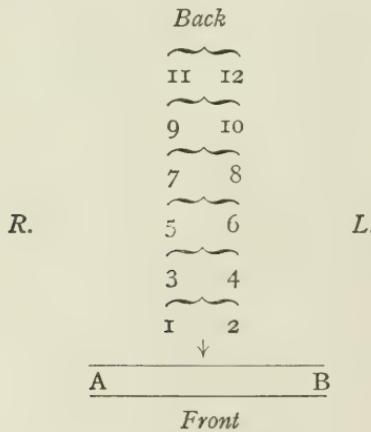


DIAGRAM I





London Bridge

Verse 1. London Bridge is broken down, broken down, broken down,
London Bridge is broken down, my fair lady.

Verse 2. Build it up with pins and needles, pins and needles, pins and
needles,
Build it up with pins and needles, my fair lady.

Verse 3. Pins and needles, they will rust, they will rust, they will rust,
Pins and needles, they will rust, my fair lady.

Verse 4. Build it up with gold and silver, gold and silver, gold and silver,
Build it up with gold and silver, my fair lady.

Verse 5. Silver and gold they'll steal away, steal away, steal away,
Silver and gold they'll steal away, my fair lady.

Verse 6. Build it up with iron and steel, iron and steel, iron and steel.
Build it up with iron and steel, my fair lady.

Verse 7. Iron and steel will bend and bow, bend and bow, bend and bow,
Iron and steel will bend and bow, my fair lady.

Verse 8. Build it up with wood and clay, wood and clay, wood and clay,
Build it up with wood and clay, my fair lady.

Verse 9. Wood and clay will wash away, wash away, wash away,
Wood and clay will wash away, my fair lady.

All sing the words of the first nine verses, dancing under the bridge,
round by *R.* side, under bridge, then round by *L.* side, as indicated in
Diagram II.

Starting-point

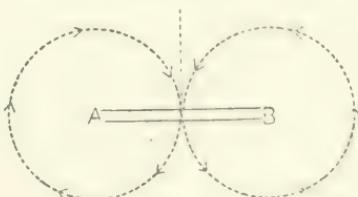


DIAGRAM II

Figure and Character Dances

At each recurrence of 'my fair lady,' partners curtsey deeply to each other, and all must have passed through the bridge before the curtsey.

Verse 10. Here's a prisoner we have got, we have got, we have got,
Here's a prisoner we have got, my fair lady.

At Verse 10 No. 2, weeping, dances into place between scarves, while Nos. 1, 3, 5, 7, 9, 11 and Nos. 4, 6, 8, 10, 12 dance round in opposite directions to form a circle as in Diagram III.

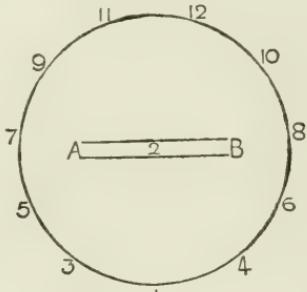


DIAGRAM III

Verse 11. What's the prisoner done to you, done to you, done to you,
What's the prisoner done to you, my fair lady?

Chorus demand indignantly what prisoner has done, stamping *R.* foot, and throwing hands apart on first beat of each bar (Photograph I).

Verse 12. Stole my watch and broke my chain, broke my chain, broke my
chain,
Stole my watch and broke my chain, my fair lady.

Only A and B sing.

Verse 13. What will you take to set her free, set her free, set her free,
What will you take to set her free, my fair lady?

Chorus kneel on *L.* knee, clasp hands, and look entreatingly toward A and B (Photograph II).

London Bridge

Verse 14. A hundred pounds will set her free, set her free, set her free,
A hundred pounds will set her free, my fair lady.

Only A and B sing.

Chorus, at the words 'hundred pounds,' rush backward, both hands held up in horror, and utter a startled "Oh!"

Verse 15. A hundred pounds we have not got, we have not got, we have not got,

A hundred pounds we have not got, my fair lady.

Chorus shake heads in sorrow, while No. 2 shows greater emotion.

Verse 16. Then off to prison she must go, she must go, she must go,
Then off to prison she must go, my fair lady.

A and B dance down to front and off to *L.* with prisoner between the scarves. No. 1 follows alone, then other couples join hands as they come forward, and all dance off to *L.*, weeping. All sing during this verse.

4. OLD ROGER

For any number of dancers in chorus

DRESS

OLD ROGER. Brown tights ; brown blouse ; tussore rustic hat.

APPLE TREE. Green dress ; green hair-band ; brown tights ; apples in both hands.

OLD WOMAN. Grey dress ; white apron ; Paisley patterned shawl ; grey poke bonnet, trimmed with blue to harmonize with shawl ; basket over arm.

CHORUS. White dresses ; white socks ; black sandals ; black velvet hair-bands.

Players stand in circle in centre of which lies Old Roger. The Apple Tree stands outside of circle at *R.* of stage, and the Old Woman outside at *L.* of stage. All sing.

Verse 1. Old Roger is dead, and lies in his grave,
Lies in his grave, lies in his grave,
Old Roger is dead, and lies in his grave,
E, I, lies in his grave.

Players cross hands on breast, cast eyes downward, and sway backward and forward with the rhythm of the music as in sorrow. At last line they raise hands above heads, then lower them to sides, and shake heads mournfully.

Verse 2. They planted an apple tree over his head,
Over his head, over his head,
They planted an apple tree over his head,
E, I, over his head.

The Apple Tree runs in from *R.*, and stands at head of Old Roger with





Old Roger

arms outstretched in front, palms downmost. Chorus point *R.* index finger at Apple Tree, and repeat last line with actions as in Verse 1.

Verse 3. The apples got ripe, and they all tumbled down,
All tumbled down, all tumbled down,
The apples got ripe, and they all tumbled down,
E, I, all tumbled down.

The Apple Tree drops apples one by one. Chorus raise arms upward, and lower them alternately, and repeat last line with actions as in Verse 1.

Verse 4. There came an old woman a-picking them up,
Picking them up, picking them up,
There came an old woman a-picking them up,
E, I, picking them up.

The Old Woman enters from *L.*, and walks slowly round, picking up the apples and putting them in her basket.

Chorus kneel down on *L.* knee at 'came,' shade eyes with *R.* hand, and watch the Old Woman (Photograph I). At first two syllables of last line they point twice at Old Woman.

Verse 5. Old Roger got up and gave her a thump,
Gave her a thump, gave her a thump,
Old Roger got up and gave her a thump,
E, I, gave her a thump.

Old Roger awakes (Photograph II), slowly rises, and with threatening looks, shaking his fist, he follows the Old Woman, who cowers from him.

Chorus rise and shrink back in terror, holding hands up as though to ward off danger (Photograph II). They repeat actions of last line as for Verse 4.

Verse 6. Which made the old woman go hippety hop,
Hippety hop, hippety hop,
Which made the old woman go hippety hop,
E, I, hippety hop.

Old Roger pushes the Old Woman, hobbling and limping, out of the circle. The Chorus, imitating her, follow in line off to *L.* of stage.

5. THE KEYS OF HEAVEN

For any number of couples

STEPS USED IN GAME

SETTING STEP. Step to *R.* with *R.* foot ; bring up *L.* toe to heel of *R.* ; step to *R.* with *R.* foot ; bring up *L.* foot to *R.* (third position), toe well pointed (one bar). Reverse to *L.* (one bar).

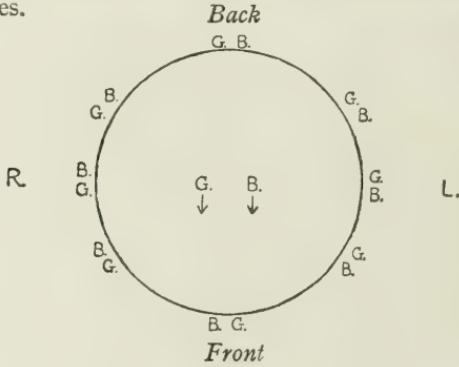
B. bow. Place heels together, knuckles of *L.* hand on waist ; bring *R.* hand with a sweeping movement to front, and bend body gracefully.

G. curtsy. Hold dress with *L.* hand daintily ; place *R.* foot one short step to *R.* ; bring *L.* toe to heel of *R.*, and bend knees slowly.

DRESS

The outside ring of girls all wear simple dresses, white or of any pale colour, provided they are all of a shade ; white socks ; black sandals. The girl in the centre has a Kate Greenaway robe of white spotted muslin ; broad pink sash ; mob cap with pink posies at either side ; white mitts ; pink shoes.

The outside ring of boys wear white tunic suits, white socks, and black sandals. The boy in the centre wears a blue Kate Greenaway suit and blue shoes.





THE KEYS OF HEAVEN



The Keys of Heaven

Players stand in a ring, facing inward. In the centre are the Lady on the Mountain and the Nice Young Man, both facing front (see diagram).

Verse 1. (a) There stands a lady on the mountain !

(b) All she wants is a nice young man !

(c) Madam, will you walk it ?

Madam, will you talk it ?

(d) Madam, will you marry me ?

(a) Outside ring point *R.* forefinger toward centre girl.

(b) Fold hands in front, eyes cast down with a modest and demure expression on the face.

(c) Partners face each other, so do boy and girl in centre, and all set to *R.*, then to *L.*

(d) B. bow ; G. curtsy ; so do boy and girl in centre.

The girl in the centre answers " No " with a rather saucy air.

Verse 1. (e) Not if I buy you a white straw hat

(cont.). (f) With three yards of ribbon hanging down your back ?

(c) Madam, will you walk it ?

Madam, will you talk it ?

(d) Madam, will you marry me ?

(e) B. extend arms gracefully forward ; head bent slightly to *R.* with an inquiring look toward *G.*

(f) B. turn *G.* round, placing *R.* hand on *G.* *R.* shoulders ; then, pointing both hands to *G.* heads, they move their hands down *G.* backs as though measuring ribbon (Photograph I).

(c) and (d) as before.

The boy and girl in centre do likewise throughout verse.

The girl in the centre again answers " No," but with voice inflection as if to say, " Decidedly, I shan't do that ! "

Verse 2. Lines (a), (b), (c), (d) as in Verse 1.

The girl answers " No " angrily, and as if to say, " You do not understand me."

Figure and Character Dances

Verse 2 (g) Not if I buy you a nice new chair

(cont.). (h) To rock yourself in comfort there ?

(c) Madam, will you walk it ?

Madam, will you talk it ?

(d) Madam, will you marry me ?

(g) Partners face each other, join hands at the word 'chair.'

(h) All imitate a sitting movement, B. and G. alternately, as if in a rocking chair.

(c) and (d) as before.

The boy and girl in centre do likewise throughout verse.

The girl answers "No" with a long, impatient sound, and shakes her head slowly.

Verse 3. Lines (a), (b), (c), (d) as in *Verse 1.*

The girl answers "No" as if to express utter weariness of the subject.

Verse 3 (i) Not if I give you the Keys of Heaven

(cont.). (j) To let yourself in at half-past seven ?

(c) Madam, will you walk it ?

Madam, will you talk it ?

(d) Madam, will you marry me ?

(i) B. in centre and B. in outside ring point upward, while G. look upward.

(j) B. lean toward G., put hands to mouth, and whisper the words in G. ears (Photograph II).

(c) and (d) as before.

The boy and girl in centre do likewise throughout verse.

The girl now answers "Yes" shyly and demurely.

All march out to Mendelssohn's *Wedding March*, the centre couple leading, followed by the other couples.

Note.—This game is very effective as a duet.

6. BRIAR ROSEBUD

For any number of dancers in chorus

STEPS USED IN GAME

STEP I. Polka step.

STEP II. Minuet step. Beginning with *R.* foot, do three short running steps forward; point *L.* foot.

DRESS

All the outside ring wear ordinary dresses, white or of any pale colour, provided they are all of a shade; white socks; black sandals.

BRIAR ROSEBUD. Long loose robe of cream voile or muslin, sprigged with pink flowers; pink hair-band; pink mitts; white socks; pink sandals.

PRINCE CHARMING. Long white tights; scarlet or royal blue tunic of velvet (to harmonize with general colour scheme), trimmed with bead trimming; shoes to match tunic; prince's cap with plumes to match tunic, or circlet of bead trimming.

ANGRY FAY. Black beaded dress; scarlet cape; black tights; scarlet shoes; long peaked black hat; long black wand.

The players stand in a ring, facing inward. Briar Rosebud sits on a low chair in centre, at a spinning-wheel. The Angry Fay and Prince Charming stand apart, outside of the circle.

Verse 1. (a) Briar Rosebud was a pretty child, pretty child, pretty child.

Briar Rosebud was a pretty child,

(b) An only child.

(a) All sing, looking upward as though telling a story.

(b) Shake head slowly.

Figure and Character Dances

Verse 2. (a) She dwelt up in a lonely tower, lonely tower, lonely tower.
She dwelt up in a lonely tower
(b) Long, long ago.

(a) Point *R.* forefinger up to an imaginary tower.
(b) Lean forward as if speaking to some one, arms slightly extended.

Verse 3. (a) One day there came an angry fay, angry fay, angry fay.
One day there came an angry fay
(b) To that tower.

(a) The players in outside ring kneel on *L.* knee, and Briar Rosebud crouches back in terror, as the Angry Fay rushes in (Photograph I). The Angry Fay touches Briar Rosebud with her wand, darts round the ring with wand extended, as if casting her evil spell over all, then runs out. The players shudder in fear, and cover their faces.

(b) Point *R.* forefinger three times to emphasize story.

Verse 4. (a) Briar Rosebud pricked her little hand, little hand, little hand.
Briar Rosebud pricked her little hand,
(b) And it bled.

(a) Prick *L.* forefinger with imaginary needle.
(b) Hold hand as in pain.

Verse 5. (a) She fell asleep for a hundred years, hundred years, hundred years
She fell asleep for a hundred years
(b) As if dead.

(a) Players in outside ring kneel down on *L.* knee, and rest head on clasped hands to *R.*

Briar Rosebud leans back in her chair, and falls quietly asleep.
(b) Players rise at the word 'dead.'

Verse 6. (a) Great thorny hedges closed her in, closed her in, closed her in
Great thorny hedges closed her in
(b) As she slept.





Briar Rosebud

(a) Players extend both arms sideways, and rest them on shoulders of the ones on either side, forming a hedge; then walk four steps to centre.

(b) Retire four steps, keeping arms as above.

Prince Charming came and cut the thorns,

(b) And flowers sprang up.

(a) Prince Charming runs over toward hedge, puts palms together to form axe, raises them above his head and brings them down on the arms of the ring, as though cutting branches. He moves from *R.* to *L.*, doing this five times.

(b) All drop hands, and turn singly by *R*. Prince Charming walks to centre, and falls on *L*. knee before Briar Rosebud.

Verse 8. (a) Briar Rosebud wakened then from sleep, then from sleep.
then from sleep.

Briar Rosebud wakened then from sleep,

(b) At the Prince's touch.

(a) and (b) Prince Charming takes Briar Rosebud's *R.* hand in his, caresses it, and kisses it, and she slowly awakes (Photograph II). Chorus stand, and look on smilingly.

Verse 9. (a) Briar Rosebud then was the Prince's bride, Prince's bride,
Prince's bride.

And there was great rejoicing

Long, long ago.

(a) Outside circle do Step I in grand chain. (In order to get round to places, the words of the last verse must be repeated to end of music. Meanwhile Briar Rosebud and Prince Charming do Step II round inside circle.

At repeat of last verse the centre couple may dance out to Step I, followed by outside ring in couples.

7. MY LOVE SHE'S BUT A LASSIE YET

For four couples

STEPS USED IN DANCE

STEP I. Polka step.

STEP II Pas de Basque.

STEP III. Chassé. Step forward with *R.* foot; bring up *L.* foot to heel of *R.* (third position); and repeat as often as indicated in dance.

DRESS

G. wear simple dresses, white or of delicate colouring; black sandals, white socks; black velvet hair-bands, Grecian style.

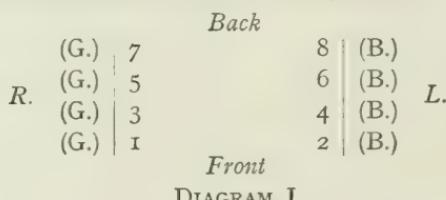
B. wear white tunic suits, white socks, black sandals.

MUSIC

My Love She's but a Lassie Yet (Scottish air).

FIG. I. 16 BARS

Dancers face front, knuckles on waist (Diagram I).



2 BARS. All do Step II, G. beginning with *R.* foot, B. beginning with *L.* foot; toes well pointed

2 BARS. Partners nod heads to each other (one bar); point first finger of inside hand to each other (one bar) (Photograph I).





My Love She's but a Lassie Yet

2 BARS. Do Step II, G. beginning with *L.* foot; B. beginning with *R.* foot.

2 BARS. Clap hands four times overhead, turning outward and away from each other, feet and hands keeping in time.

8 BARS. Repeat.

FIG. II. 16 BARS

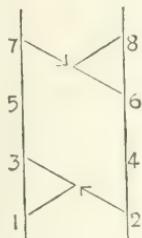


DIAGRAM II (a)

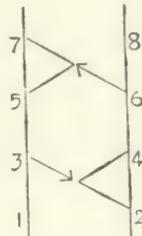


DIAGRAM II (b)

2 BARS. No. 2 does Step II, beginning with *R.* foot, toward Nos. 1 and 3.

2 BARS. No. 2 gives *R.* hand to No. 3, and does Step II to *R.*; then he gives *L.* hand to No. 1, and does Step II to *L.* (Photograph II). (No. 3 does Step II to *R.* toward No. 2 while they hold hands, and No. 1 does Step II to *L.* toward No. 2 while they hold hands.)

4 BARS. No. 2 turns Nos. 1 and 3 under his arms, and all do Step II back to places.

At the same time No. 7 does the same steps with Nos. 6 and 8 (Diagram II (a)).

8 BARS. Repeat, but with No. 6 dancing with Nos. 5 and 7, and No. 3 dancing with Nos. 2 and 4 (Diagram II (b)).

FIG. III. 16 BARS

2 BARS. All do Step III to change places, B. beginning with *R.* foot, G. with *L.* foot; B. passing behind partners.

2 BARS. Do Step II, B. beginning with *L.* foot, G. with *R.* foot.

2 BARS. Do Step III back to places.

Figure and Character Dances

2 BARS. Do Step II, B. beginning with *R.* foot, G. with *L.* foot.

8 BARS. Lines cast off, G following No. 1, who turns outward to *R.*; B. following No. 2, who turns outward to *L.*
Both lines do Step I down the middle toward front; then Step II to finish.

FIG. IV. 32 BARS

Lines face each other.

4 BARS. Nos. 1 and 2 do Step II, beginning with *R.* foot, join hands, and do Step III up the middle to take the respective places of Nos. 7 and 8, while the other three couples move one step down to the front to keep relative positions, and clap twice while stepping down.

4 BARS. Nos. 3 and 4 repeat.

4 BARS. Nos. 5 and 6 repeat.

4 BARS. Nos. 7 and 8 repeat.
Resolve into circle.

8 BARS. Grand chain.

8 BARS. Dance off to Step I.

8. POP GOES THE WEASEL!

For eight girls

STEPS USED IN DANCE

STEP I. Running step.

STEP II. Pas de Basque.

STEP III. Skipping step. Step on *R.* foot, hop on *R.* foot. Step on *L.* foot, hop on *L.* foot. (The hop follows quickly on the step.)

STEP IV. Advance and retire. Do three steps forward, beginning with *R.* foot; bring *L.* foot up to heel of *R.* Do three steps backward, beginning with *L.* foot; bring *R.* foot up in front of *L.* (third position).

STEP V. Polka step without hop. Step forward with *R.* foot; bring up *L.* foot behind (third position); step forward with *R.* foot. Repeat, beginning with *L.* foot.

STEP VI. Pivot. Turn round on toes *R.* and *L.* alternately (count four), and go to *R.*

DRESS

Simple dresses, white or of delicate colouring, with white socks, black sandals, and black velvet hair-bands, Grecian style. If coloured dresses are worn, let them all be of one shade.

MUSIC

Pop Goes the Weasel! (Old English tune).

Figure and Character Dances

FIG. I. 16 BARS

Standing in circle formation, partners face each other, knuckles on waist, back to back with adjoining couples (Diagram I).

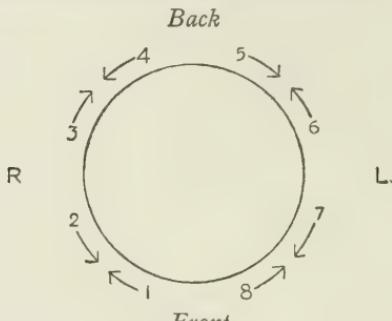


DIAGRAM I

4 BARS. Nod head, stamp *R.* foot, clap hands, pivot by *R.*

4 BARS. Do Step I eight times round each other and back to places, keeping to *R.*

8 BARS. Repeat, and resolve into Diagram II.



DIAGRAM II

FIG. II. 24 BARS

2 BARS. Nos. 2, 4, 7, 5 go backward, doing latter half of Step IV, arms extended in front, palms uppermost (Photograph I).

2 BARS. Nos. 2, 4, 7, 5 do Step II first to *R.*, then to *L.*

4 BARS. Nos. 2, 4, 7, 5 do first half of Step IV back to places, then Step II to *R.* and to *L.*

8 BARS. Repeat.

At the same time Nos. 8 and 1, 3 and 6, join *R.* hands, and do Step III four times between the lines to back (two bars) (Photograph I).





POP GOES THE WEASEL!

Pop Goes the Weasel!

Do Step II to *R.*, then to *L.* (two bars). Do Step III four times back to places (two bars); do Step II (two bars) (Diagram III).

8 BARS. Repeat.

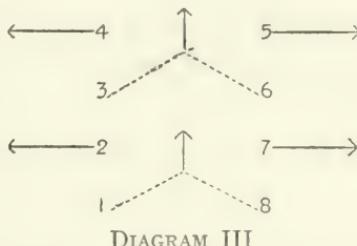


DIAGRAM III

4 BARS. Nos. 2 and 7, 4 and 5, facing front, make arch while Nos. 8 and 1, 3 and 6, do Step I eight times under arch (Photograph II), round and back to places.

4 BARS. Nos. 1 and 8, 3 and 6, facing front, make arch while Nos. 2 and 7, 4 and 5, do Step I eight times forward under arch, round and back to places.

FIG. III. 48 BARS

4 BARS. Nos. 7 and 3, 2 and 6, join *R.* hands across, and do Step II round four times in wheel formation, beginning with *R.* foot. Nos. 1 and 8, 5 and 4, also join *R.* hands, and do Step II round four times, beginning with *R.* foot.

4 BARS. All join *L.* hands across as above, and do Step II in opposite direction (Diagram IV).

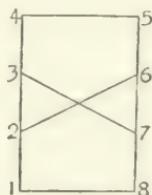


DIAGRAM IV

Figure and Character Dances

8 BARS. Resolve into circle, hands joined, and do Step III round to places, beginning with *R.* foot.

2 BARS. Still in circle formation, hands free, all raise hands in front, palms uppermost, and do Step I four times to centre.

2 BARS. Nos. 1, 3, 5, 7 turn back to back in centre, stand still and clap four times, while Nos. 8, 2, 4, 6 do Step I back to places, hands extended in front (Diagram V).

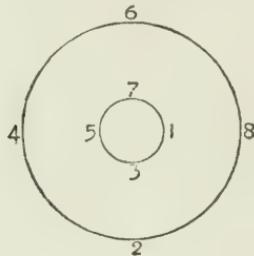


DIAGRAM V

4 BARS. Nos. 8 and 1, 6 and 7, 4 and 5, 2 and 3, do Step III round each other, keeping to *R.*, and passing back to back.

6 BARS. Nos. 1, 3, 5, 7 form ring in centre, facing inward, and beginning with *L.* foot, do Step III round clockwise.

At the same time Nos. 2, 4, 6, 8 face to *R.*, and beginning with *R.* foot, do Step III round counter-clockwise, swinging alternate arms forward and upward.

2 BARS. Resolve into large circle, and face for grand chain.

8 BARS. Grand chain.

8 BARS. On reaching partner, join *R.* and *L.* hands, and do Step III out to *R.*





OFF SHE GOES!

9. OFF SHE GOES!

For four couples

STEPS USED IN DANCE

STEP I. Running step.

STEP II. Polka step without hop. Step forward with *R.* foot ; bring up *L.* foot behind (third position) ; step forward with *R.* foot. Repeat, beginning with *L.* foot.

STEP III. Setting step. Keep looking to partners. Do three steps to *R.*, beginning with *R.* foot ; bring up *L.* foot to third position ; do three steps to *L.*, beginning with *L.* foot ; bring up *R.* foot to third position.

STEP IV. Advance and retire. Do three steps forward, beginning with *R.* foot ; bring toe of *L.* up to heel of *R.*, and swing up on toes ; do three steps backward, beginning with *L.* foot ; bring up *R.* foot to toe of *L.*, toe well pointed.

STEP V. Slip *R.* foot to take place of *L.* ; hop three times on *R.* foot, and raise *L.* knee, toe well pointed downward (count four). Reverse with *L.* foot.

STEP VI. Balancé. Step to *R.* with *R.* foot ; bring up *L.* foot to heel of *R.*, rising on toes. Reverse to *L.*

DRESS

G. wear simple white dresses ; white socks ; black sandals ; black velvet hair-bands, Grecian style.

B. wear white tunic suits ; white socks ; black sandals.

MUSIC

Off She Goes! (English air).

Figure and Character Dances

FIG. I. 24 BARS

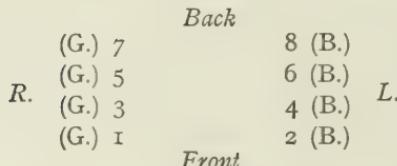


DIAGRAM I

G. and B. face front as in Diagram I.

- 4 BARS. All do Step IV, coming to front (advance and retire).
- 4 BARS. Turning by *R.*, do Step IV to back (advance and retire).
- 4 BARS. Do Step III to *R.*, and then to *L.*, arms held out easily.
- 4 BARS. Do Step I to *R.* and then to *L.*
- 4 BARS. Do Step III, Nos. 1 and 3 facing; 5 and 7 facing; 2 and 4 facing; 6 and 8 facing (to *R.* and then to *L.* as before).
- 4 BARS. Do Step I to *R.*, and then to *L.*

FIG. II. 16 BARS

Lines face each other.

- 2 BARS. Advance to meet, beginning with *R.* foot, doing Step IV first half.
- 2 BARS. Stand still, clap twice, and throw hands forward to partners, heads turned away (Photograph I).
- 2 BARS. Retire back to places. Do Step IV latter half.
- 2 BARS. Turn to *R.* and all face outward, *i.e.* back to back.
- 8 BARS. Repeat, going away from each other, and keeping back to back (Diagram II).

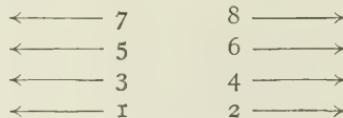


DIAGRAM II

Lines face each other.

Off She Goes!

FIG. III. 24 BARS

2 BARS. Nos. 1 and 2 go up the middle to stand and face Nos. 5 and 6 respectively, doing Step I.

Nos. 7 and 8 come down middle to stand and face Nos. 3 and 4 respectively. When passing each other, they keep to *R.*

2 BARS. Do Step VI to *R.*, then to *L.*

4 BARS. Each pair, facing each other, joins hands and goes in ring to *R.* All face front, then Nos. 7 and 8, 1 and 2, lift inside hands as though to form arch (Diagram III).



DIAGRAM III

8 BARS. Nos. 3 and 4 do Step I in front of Nos. 7 and 8, under arch outside and behind Nos. 1 and 2, round to places (Diagram IV (a)).

At the same time Nos. 5 and 6 do Step I behind Nos. 1 and 2 under arch, round outside of Nos. 7 and 8 to places (Diagram IV (b)).

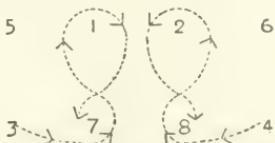


DIAGRAM IV (a)

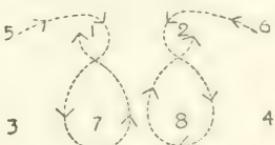


DIAGRAM IV (b)

Figure and Character Dances

All are now as in Diagram V.



DIAGRAM V

Nos. 3 and 5, 4 and 6, lift inside hands, as though to form arch.

Nos. 7 and 8, 1 and 2, turn back to back.

6 BARS. Nos. 7 and 8 go round back of 3 and 4, doing Step I under arch, round to inside of 5 and 6, and back to places (Diagram VI).

At the same time Nos. 1 and 2 go round back of 5 and 6, doing Step I under arch, round to inside of 3 and 4, and back to places (Diagram VI)

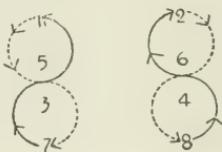


DIAGRAM VI

2 BARS. All turn to *R.*, and all are as in Diagram I.

FIG. IV. 24 BARS

4 BARS. Grand chain.

4 BARS. When each meets partner, both do Step V (Photograph II).

4 BARS. Grand chain.

4 BARS. All do Step V.

8 BARS. Do polka step out.





ROSE DANCE

10. ROSE DANCE

For four couples

STEPS USED IN DANCE

STEP I. Chassé. Step forward with *R.* foot; bring up *L.* foot to heel of *R.* (third position), and repeat as often as indicated.

STEP II. Balancé. Step to *R.* with *R.* foot; bring up *L.* foot to heel of *R.*, rising on toes.

Reverse to *L.*

STEP III. Step to *R.* with *R.* foot; bring up *L.* foot to heel of *R.*; step to *R.* with *R.* foot; hop, swinging *L.* foot over *R.* at the same time (two bars).

Reverse to *L.* (two bars).

STEP IV. Polka step.

STEP V. Step to *R.* with *R.* foot; hop, swinging *L.* foot over *R.* at the same time (one bar).

Reverse to *L.* (one bar).

STEP VI. Step to *R.* with *R.* foot; point with *L.* foot (one bar).

Reverse to *L.* (one bar).

DRESS

Kate Greenaway dresses for B. and G.; early Victorian posies in hands (optional). G. hold dresses daintily; B. hold knuckles on waist.

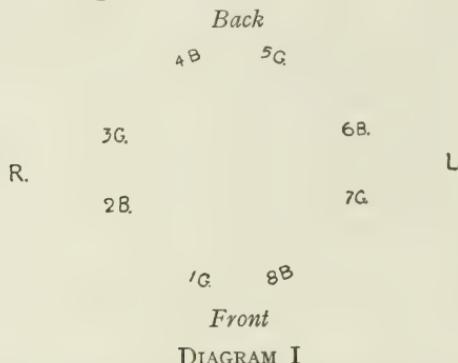
MUSIC

Lilliburlero (Purcell).

Figure and Character Dances

FIG. I. 16 BARS

All stand in circle facing centre (Diagram I).



2 BARS. Join hands, and all do Step I four times into centre.

2 BARS. Do Step I four times back to places.

2 BARS. Do Step II to *R.*, then to *L.*

2 BARS. Turn by *R.* singly, doing Step I, arms extended easily.

8 BARS. Repeat.

FIG. II. 16 BARS

2 BARS. Nos. 2 and 3 join inside hands, and do Step I four times down to No. 1, while at the same time Nos. 6 and 7 join inside hands, and do Step I up to No. 5 (Photograph I).

2 BARS. Each group of three does Step VI once to *R.*, and points *L.* foot (one bar); does Step VI once to *L.*, and points *R.* foot (one bar).

4 BARS. Each group of three joins hands, and does Step I four times clockwise in circle.

Throughout the eight bars Nos. 4 and 8 stand cornerwise with *R.* foot pointed to *R.*

2 BARS. Nos. 4 and 5 join inside hands, and do Step I twice down to No. 3, while at the same time Nos. 1 and 8 join inside hands, and do Step I up to No. 7.

Rose Dance

2 BARS. Each group of three does Step VI once to *R.*, and points *L.* foot (one bar); does Step VI once to *L.*, and points *R.* foot (one bar).

4 BARS. Each group of three joins hands, and does Step I eight times clockwise in circle.

Throughout the eight bars Nos. 2 and 6 stand cornerwise with *R.* foot pointed to *R.*

FIG. III. 8 BARS

Resolve into two lines, facing each other as in Diagram II.



DIAGRAM II

2 BARS. All do Step III to *R.*

2 BARS. All do Step III to *L.*

2 BARS. All do Step V to *R.* and *L.*

2 BARS. All do Step I to places as in Diagram I.

FIG. IV. 32 BARS

2 BARS. Nos. 2 and 3, 6 and 7, visit Nos. 1 and 5 respectively as in Fig. II, doing Step I four times.

2 BARS. Do Step VI to *R.* and to *L.* as before in Fig. II.

4 BARS. The visitors and the visited one form a chain of three, doing Step IV.

8 BARS. Nos. 4 and 5, 1 and 8, repeat as before (four bars).
Chain of three (four bars).

4 BARS. Couples 1 and 8, 7 and 6, 5 and 4, 3 and 2, link inside arms, and do Step IV round in couples counter-clockwise (Photograph II).

2 BARS. When half-way round the circle, partners face each other and do Step II to *R.* and to *L.*

Figure and Character Dances

2 BARS. Turn singly, doing Step I.

8 BARS. Repeat, linking arms and going round in same direction to original places.

FIG. V. 32 BARS

2 BARS. Nos. 2 and 3, 6 and 7, join inside hands and do Step I four times, and point *L.* foot, up to Nos. 1 and 5 respectively.

2 BARS. Do Step I, and point *R.* foot back to places.

2 BARS. Nos. 2 and 3, 6 and 7, do Step I four times as before, up to Nos. 1 and 5, while at the same time No. 1 does Step IV through the arch formed by Nos. 2 and 3, and round by *L.* to original place, and No. 5 does step IV through the arch formed by Nos. 6 and 7 (Diagram III).

2 BARS. Nos. 2 and 3, 6 and 7, join both hands, and do Step I back to places. Nos. 1 and 5 do Step IV round to places. Throughout the eight bars Nos. 4 and 8 stand cornerwise with *R.* toe pointed to *R.* as in Fig. II.

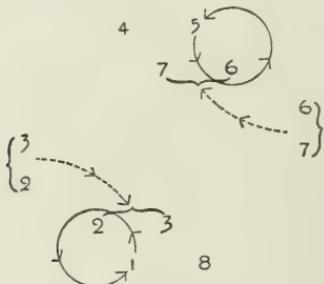


DIAGRAM III

8 BARS. Nos. 1 and 8, 4 and 5, repeat with Nos. 7 and 3 respectively.

8 BARS. All join hands, and do Step IV clockwise, beginning with *R.* foot crossed over *L.*

8 BARS. Partners keep hands joined, and dance off, doing Step IV.



OLD ENGLISH DANCE

11. OLD ENGLISH DANCE

For eight girls

STEPS USED IN DANCE

STEP I. Chassé. Step to *R.* with *R.* foot; bring up *L.* foot to heel of *R.* (third position) (one bar). (Extend arms sideways, and move hands with flexible wrist movements.)

STEP II. Pivot by *R.*, or by *L.* (Arch arms overhead).

STEP III. Minuet step with points. Do three steps forward, beginning with *R.* foot (two bars); point *L.* toe in front (one bar); point *L.* toe behind, knee bent (one bar). (Hold dresses daintily in fingers of both hands.) This step occupies four bars.

DRESS

Loose hanging short dresses, white or of delicate colouring; white socks; black sandals; black velvet hair-bands.

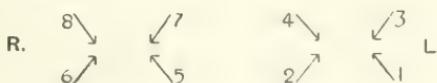
MUSIC

Old English Air (Purcell).

FIG. I. 32 BARS

Dancers are as in Diagram I, facing as arrows indicate.

Back



Front

DIAGRAM I

Figure and Character Dances

4 BARS. Nos. 1 and 4, and Nos. 5 and 8, do Step I four times to change places, facing each other as they pass.

At the same time Nos. 6 and 7, and Nos. 2 and 3, do Step II by *R.* on spot.

8 BARS. All do Step III with *R.*, then with *L.* foot, as though setting to each other.

4 BARS. All do Step II by *R.* on spot.

4 BARS. Nos. 2 and 3, and Nos. 6 and 7, do Step I four times as above to change places, while Nos. 1 and 4, and Nos. 5 and 8, do Step II by *R.* on spot.

8 BARS. All do Step III to *R.* and to *L.*

4 BARS. All do Step II by *R.* on spot.

All are now as in Diagram II, facing inward.



DIAGRAM II

FIG. II. 32 BARS

4 BARS. All do Step I four times across to original places, then partners face each other. (Nos. 2 and 3, and Nos. 6 and 7, cross quickly, while Nos. 1 and 4, and Nos. 5 and 8, do smaller steps to avoid colliding with them, then longer steps to get to places in time.)

8 BARS. All do Step III to *R.* (Photograph I) and to *L.* as though setting to partner.

4 BARS. All do Step II by *R.* on spot.

16 BARS. Join *R.* hands over in groups of four, *e.g.* Nos. 1 and 4, and Nos. 2 and 3, join *R.* hands across, and all do Step III four times round clockwise to places, then all face front.

Old English Dance

FIG. III. 32 BARS

4 BARS. All do Step I to lines as in Diagram III, facing front.



DIAGRAM III

8 BARS. All do Step III twice, Nos. 2, 4, 6, 8 going to *R.*, then to *L.* ; Nos. 1, 3, 5, 7 go to *L.*, then to *R.*

4 BARS. All do Step II to places as in Diagram I, but face front.

8 BARS. Nos. 1 and 4, and Nos. 5 and 8, do Step I eight times in a small circle round each other, passing back to back, and then to places, while Nos. 2, 3, 6, 7 do Step II by *R.* on spot.

8 BARS. Nos. 2 and 3, and Nos. 6 and 7, do Step I eight times as above round each other and to places, while Nos. 1, 4, 5, 8 do Step II by *R.* on spot.

FIG. IV. 64 BARS

16 BARS. Join *R.* hands over in groups of four as previously, and do Step III round clockwise to places.

8 BARS. Nos. 2 and 7, and Nos. 4 and 5, join *R.* hands across, while Nos. 1 and 3, and Nos. 6 and 8, join both hands, and all do Step III clockwise twice (Diagram IV).



DIAGRAM IV (Photograph II)

8 BARS. Nos. 2, 7, 5, 4 join *L.* hands across, and all do Step III counter-clockwise to places.

32 BARS. Nos. 1 and 3, Nos. 2 and 4, Nos. 5 and 7, Nos. 6 and 8, join inside hands, and all do Step III off to *L.*

12. SCARF DANCE

For any number of groups of eight

STEPS USED IN DANCE

STEP I. Walking step on toes.

STEP II. Setting step. Step to *R.* with *R.* foot; step to *R.* with *L.* foot; step to *R.* with *R.* foot; bring up *L.* foot to *R.* (third position).

Reverse to *L.*

STEP III. Chassé.

STEP IV. Pas de Basque.

STEP V. Skipping step.

DRESS

Kate Greenaway dresses for *B.* and *G.*

Four scarves of muslin or ribbon—pink, white, blue, green—about two and a half yards in length

MUSIC

Scarf Dance (Cornish air).

FIG. I. 24 BARS

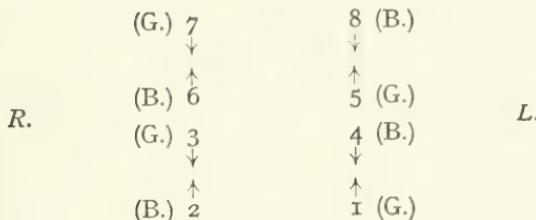
Dancers are arranged as in Diagram I, and face as arrows indicate. Scarves are held high in *R.* hands. (Each pair has one scarf.) (Dresses are held daintily by tips of fingers of *L.* hand.)



SCARE DANCE

Scarf Dance

Back



Front

DIAGRAM I

4 BARS. Nos. 1 and 2, 5 and 6, change places with Nos. 3 and 4, 7 and 8, respectively, all doing Step I; Nos. 1 and 2, 5 and 6, pass under the scarf of their opposite partners, then turn outward and round to face them again.

4 BARS. All do Step I back to places, the same couples passing under the scarf. All now face the front.

4 BARS. All do Step II, Nos. 1 and 2, 5 and 6, beginning with *R.* foot, and going to *R.*; Nos. 3 and 4, 7 and 8, beginning with *L.* foot, and going to *L.* (two bars). All do Step IV, beginning with inside foot.

4 BARS. Repeat back to places.

4 BARS. All do Step II to own partners to *R.*, then to *L.*

4 BARS. Nos. 1 and 4, 5 and 8, stand still, while Nos. 2 and 3 change places (No. 2 doing Step I under the scarf held by Nos. 3 and 4); and Nos. 6 and 7 change places (No. 6 doing Step I under the scarf held by Nos. 7 and 8). All are as in Diagram II, scarves crossed, and all do Step IV in places.

Figure and Character Dances

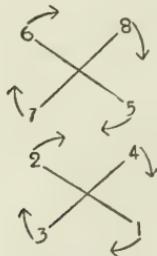


DIAGRAM II

FIG. II. 24 BARS

4 BARS. All do Step I round in two wheels (Photograph I).

4 BARS. All do Step I as though to come back to places, but resolve as in Diagram III, and join *L.* hands with corner partner.

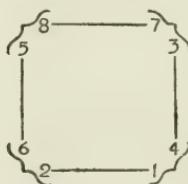


DIAGRAM III

8 BARS. All do Step III clockwise, beginning with *L.* foot.

8 BARS. Form large wheel, doing Step I, in the following order: Nos. 1 and 2 advance first; Nos. 7 and 8 second (No. 7 passing under scarf of Nos. 1 and 2); Nos. 3 and 4 third; Nos. 5 and 6 last (Diagram IV).

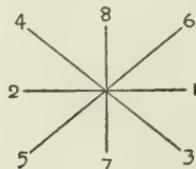


DIAGRAM IV (Photograph II)

Scarf Dance

Note.—The scarf of Nos. 1 and 2 is on top, while that of Nos. 5 and 6 is lowest. Both are held tightly to keep the other two in position, so that the crossing of the scarves is compact.

FIG. III. 24 BARS

8 BARS. All do Step I clockwise.

8 BARS. All do Step I counter-clockwise.

8 BARS. All do Step I to positions as in Diagram III.

Nos. 1 and 2 move first; Nos. 7 and 8 second; Nos. 3 and 4 third;

Nos. 5 and 6 last, and on last bar Nos. 2, 8, 4, 6 move into centre and face partners (Diagram V).

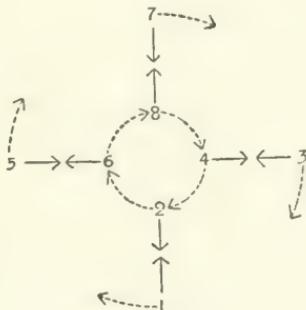


DIAGRAM V

FIG. IV. 24 BARS

8 BARS. Nos. 1, 5, 7, 3 do Step V clockwise with long springing steps, while Nos. 2, 6, 8, 4 do Step IV, keeping relative positions with partners, with very short steps.

8 BARS. Nos. 1, 5, 7, 3 do Step V counter-clockwise; Nos. 2, 6, 8, 4 do Step IV.

4 BARS. In position as in Diagram V all do Step I under scarf and turn outward, then Step IV to *R.* and *L.*

4 BARS. Nos. 2, 6, 8, 4 remain standing in centre, facing partners, who kneel on *L.* knee, scarves held high by Nos. 2, 6, 8, 4, and lowered to the floor by Nos. 1, 5, 7, 3.

13. MAYPOLE DANCE

For six or twelve couples

STEPS USED IN DANCE

STEP I. Skipping step.

STEP II. Polka step (for grand chain only) with small hop.

DRESS

G. wear pink dresses, white sun-bonnets, white socks, black sandals.

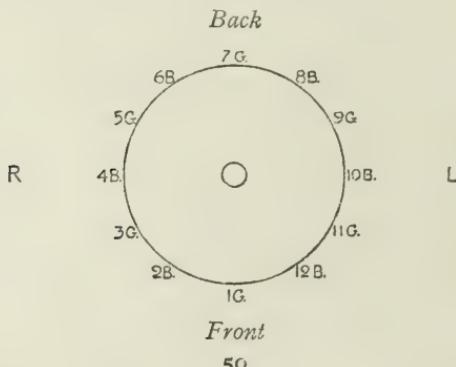
B. wear brown smocks, brown tights, brown sandals, rustic hat of tussore with soft brim.

MUSIC

Come, Lasses and Lads. (Seventeenth century.)

The maypole is garlanded at the top with roses and has a ribbon for each dancer. Various bright colours may be used; but B. may have all one colour, while G. have each a different one.

8 BARS. Introductory. Dancers are arranged in big circle round the maypole, hands joined, as in the diagram.





MAY POLE DANCE

Maypole Dance

All skip up to centre (two bars); drop hands; then G. skip back to places (two bars), and stand in places (four bars), while, at the same time, B., who have been left in centre, unloop the ribbons, which are together in pairs (four bars), then skip backward to places, and give partners their ribbon (two bars).

All hold ribbons in *R.* hands, B. have knuckles of *L.* hand at waist.
G. hold dresses daintily with *L.* hand.

All sing for the four verses, but not when doing grand chain.

FIG. I. 24 BARS

Verse 1. Come lasses and lads, get leave of your dads,
And away to the maypole hie,
For ev'ry fair has a sweetheart there,
And the fiddler's standing by.
For Willy shall dance with Jane,
And Johnny has got his Joan, . . .
To trip it, trip it, trip it, trip it,
 Trip it up and down;
To trip it, trip it, trip it, trip it,
 Trip it up and down.

2 BARS. All skip up to centre.

2 BARS. All skip backward to places.

4 BARS. Repeat.

12 BARS. All skip round clockwise to places, ribbons taut. (If dancers are in places before the end of the twelve bars, they do *pas de Basque* to *R.* and *L.*, facing partner.)

4 BARS. Interlude. To finish verse, stand facing partners (two bars); bow (two bars) by stepping backward on *L.* foot and drawing *R.* foot up in front of *L.*, toe pointed.

FIG. II. 24 BARS

Verse 2. "You're out," says Dick. "Not I," says Nick,
 " 'Twas the fiddler play'd it wrong."
 "'Tis true," says Hugh, and so says Sue,
 And so says ev'ry one;

Figure and Character Dances

The fiddler then began
To play the tune again,
And ev'ry girl did trip it, trip it,
 Trip it to the men ;
And ev'ry girl did trip it, trip it,
 Trip it to the men.

4 BARS. Partners face each other, then skip round each other, keeping to *R.*, passing back to back and round to places (Photograph I). Each girl passes under *B.* ribbon when going forward, then her ribbon is on top when she is going backward to her place.

4 BARS. Repeat back to places so as to unwind ribbons again.

12 BARS. All skip round counter-clockwise, *G.* going backward, and smiling to partners who follow.

4 BARS. Interlude. Finish as in Verse 1.

FIG. III. 24 BARS

Verse 3. Then after an hour they went to a bow'r,
And play'd for ale and cakes,
And kisses too,—until they were due,
The lasses held the stakes.
The girls did then begin
To quarrel with the men,
And bade them take their kisses back,
And give them their own again.
And bade them take their kisses back.
And give them their own again.

6 BARS. Partners still face each other. All set to each other with skipping step. *G.* go inward and *B.* outward (two bars). All come back to places (two bars). *G.* go inward and *B.* outward (two bars).

2 BARS. All bow as before.

12 BARS. *G.* in inside circle skip round maypole clockwise twice, while *B.*,

Maypole Dance

in outside circle, skip round counter-clockwise, once, to places. G. ribbons are now partly wound round the pole.

4 BARS. Interlude. Finish as in Verse 1. G. are still standing inside circle.

FIG. IV. 24 BARS

Verse 4. "Good-night," says Harry, "Good-night," says Mary,
"Good-night," says Poll to John;
"Good-night," says Sue to her sweetheart Hugh,
"Good-night," says ev'ry one.
Some walk'd and some did run,
Some loiter'd on the way,
And bound themselves by kisses twelve,
To meet the next holiday.
And bound themselves by kisses twelve.
To meet the next holiday.

4 BARS. G. stand with their backs to maypole, and hold aloft the ends of their ribbons, while B. skip round, each under his own partner's ribbon by *R.*, and to places.

4 BARS. B. skip back again under partner's ribbon, and to places (Photograph II).

12 BARS. G. skip round counter-clockwise twice to places, while B. skip round clockwise once to places, to unwind ribbons.

4 BARS. Interlude. Finish as in Verse 1.

GRAND CHAIN

40 BARS. Begin by partners facing each other, then all do Step II to go twice round the circle to places in a chain, so that ribbons are plaited round the pole.

Note.—The verse only (*i.e.* twenty bars) must be played through twice to suit this.

4 BARS. Interlude. Finish as in Verse 1.

40 BARS. Turn to face partner on other side, *e.g.* No. 1 faces No. 12, and all do Step II as above twice round to unwind the ribbons.

Figure and Character Dances

- 4 BARS.** Interlude. Finish as in Verse 1.
- 2 BARS.** All skip up to centre, and drop ribbons.
- 2 BARS.** All skip back.
- 4 BARS.** All join hands and skip up to centre, and back to places.
- 12 BARS.** All skip round clockwise, and when Nos. 1 and 2 come round to *L.* side, they skip off to *L.* followed by the others in pairs.





THE MERRY MILKMAIDS

14. THE MERRY MILKMAIDS

STEP

For six couples

A skipping step is used throughout the dance.

DRESS

G. wear milkmaid dresses—short, full white skirts with red or blue stripes; white blouses with neckerchiefs tied three-cornerwise over shoulders; white sun-bonnets; white socks or stockings; black sandals. Each carries a pail in *R.* hand.

B. wear brown smocks; brown stockings; brown shoes; rustic hat with soft brim. Each B. carries a three-legged stool under *R.* arm.

MUSIC

The Milking Pail. (Time of Shakespeare.)

8 BARS. Introductory. Dancers are as in Diagram I, facing inward.

FIG. I. 24 BARS

Back

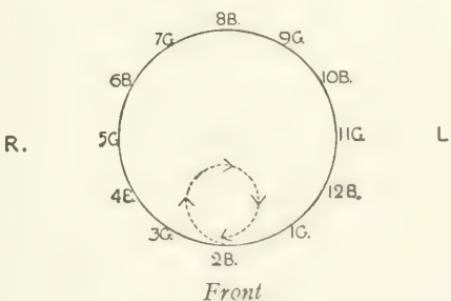


DIAGRAM I

Figure and Character Dances

Verse 1. Ye nymphs and sylvan gods, that love green fields and woods,
Where spring newly born, herself does adorn
With flowers and blooming buds.
Come sing in the praise, whilst flocks do graze
In yonder pleasant vale,
Of those who choose their sleep to lose,
And in cold dews with clouted shoes,
Do carry the milking-pail, do carry the milking-pail.

8 BARS. All skip clockwise round to places.

2 BARS. Do four skips in to centre.

2 BARS. Do four skips back to places.

8 BARS. Each couple skips clockwise in a circle, G. following B., *e.g.* as indicated by dotted lines in Diagram I for Nos. 1 and 2. B. sit on stools, facing partners (Diagram II).

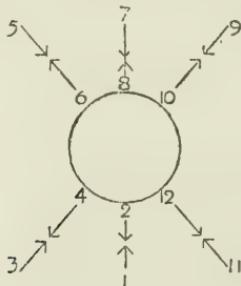


DIAGRAM II

4 BARS. Interlude. G. place hands on waist, mark time four times with heels (two bars), and at the same time bend body over to *R.* (one bar), then to *L.* (one bar). They then raise both hands above head, and do four skipping steps round by *R.* on spot (two bars). B. sit on stools, and clap hands eight times to beat of music during the four bars.

The Merry Milkmaids

FIG. II. 24 BARS

Verse 2. The goddess of the morn, with blushes they adorn,
And take the fresh air, whilst linnets prepare,
A concert in each green thorn :
The blackbird and thrush on ev'ry bush,
And charming nightingale,
In merry vein, their throats do strain
To entertain the jolly train
That carry the milking-pail, that carry the milking-pail.

8 BARS. G. skip round partners and back to places, passing on partner's *R.*
2 BARS. G. skip up to partners, and place *R.* foot on their *R.* knee.
2 BARS. G. shake *L.* forefinger twice at *R.* side (one bar), and twice at *L.* side (one bar) (Photograph I).
4 BARS. G. place *L.* hand on partner's head, and skip round counter-clockwise.
4 BARS. B. rise, lift stools, and follow partners to form four lines, facing as indicated in Diagram III. B. place stool on floor and rest *R.* foot on it.



DIAGRAM III

4 BARS. Interlude. B. look back over *R.* and *L.* shoulders alternately eight times in all, while G. peep over *L.* and *R.* shoulders of partners in front eight times in all.

FIG. III. 24 BARS

8 BARS. B. stand still, *R.* foot on stool, hands clasped over *R.* knee. G. skip across to change places, Nos. 11, 9, 7 with Nos. 1, 3, 5 respectively, keeping to *R.* of own partner (four bars). G. skip back to places (four bars) (Photograph II).

Figure and Character Dances

8 BARS. Nos. 1, 3, 5, with No. 1 as leader, skip up the middle to back, and round to places, while Nos. 7, 9, 11, with No. 7 as leader, skip down the middle to front and round to places. B. stand still (Diagram IV).

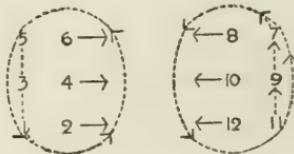


DIAGRAM IV

4 BARS. Partners join hands and dance round stool.

4 BARS. G. give pails to partners, lift stools and skip to centre with them, where they place them. At the same time B., carrying pails, do a small turn round by *R*.

FIG. IV. 24 BARS

8 BARS. G. join hands in inside ring ; B. and G. skip round, G. clockwise, B. counter-clockwise. G. sit facing partners.

4 BARS. B. advance and give pails to partners, then retire.

2 BARS. B. advance, while G. rise and skip forward, passing partner, keeping to *R*. B. lift stools.

2 BARS. Partners skip to meet each other, and B. catch hold of handle of pail, while G. grasp leg of stool.

4 BARS. Each couple skips round on spot in a circle.

4 BARS. Concluding bars. Skip out in pairs, Nos. 1 and 2, Nos. 3 and 4, Nos. 5 and 6, going out to *R*. side ; Nos. 7 and 8, Nos. 9 and 10, Nos. 11 and 12, going out to *L*. side.



GRECIAN CHAIN DANCE

15. GRECIAN CHAIN DANCE

For eighteen girls

STEPS USED IN DANCE

STEP I. Chassé to *R.* or to *L.* in circle formation.

STEP II. Step forward on *R.* foot; hop on *R.* foot, lifting *L.* foot well up behind with knee bent; step on *L.* foot; hop on *L.* foot, lifting *R.* foot well up behind.

STEP III. Polka step.

STEP IV. Pas de Basque.

DRESS

The dancers are dressed alike in groups of three. Nos. 1, 2, 3 have yellow dresses; Nos. 4, 5, 6, heliotrope; Nos. 7, 8, 9, green; Nos. 10, 11, 12, pink; Nos. 13, 14, 15, white; Nos. 16, 17, 18, brown; but any delicate colourings which blend well may be chosen. The dresses are loose smocks. The dance is done with bare feet, but white socks and black sandals may be worn.

MUSIC

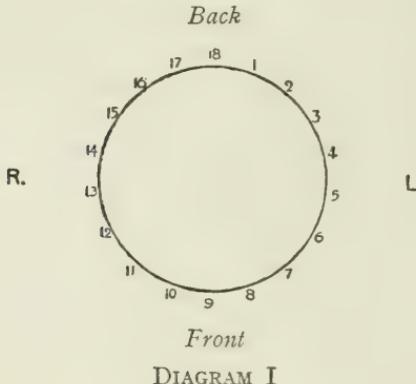
Chain Dance.

FIG. I. 32 BARS

Dancers are arranged in circle (see Diagram I. next page).

The odd numbers join hands, then the even numbers put *R.* hand *under* the arm of the dancer on their *R.*, and *L.* hand *over* the arm of the dancer on their *L.*, and join up with even number on either side, thus forming a close circle with arms interwoven in front.

Figure and Character Dances



8 BARS. All do Step I clockwise.

8 BARS. All do Step I counter-clockwise.

8 BARS. Nos. 1, 4, 7, 10, 13, 16 go into centre and do Step II clockwise, while at the same time the outside ring does a grand chain (Step III) round to places (Photograph I).

8 BARS. Dancers in centre spring to places and all do chain of three (Step III), keeping to colour.

FIG. II. 32 BARS

8 BARS. All do grand chain (Step III), missing one, *i.e.* dancers do not join *R.* hands when moving round in chain, but pass with *R.* hand outstretched, and give *L.* hand to next dancer.

8 BARS. The middle one of each group of three takes *L.* hand of one on either side, *e.g.* No. 2 takes *L.* hand of Nos. 1 and 3. All do Step IV to *R.* and *L.* eight times, and while doing so, No. 3 passes in front of No. 2, still facing inward to centre of circle, and goes backward through the arch formed by the

Grecian Chain Dance

arms of Nos. 1 and 2 (Photograph II). No. 2 then follows No. 3 through the arch, and No. 1 goes through last.

The first in each group of three breaks away to form a new group of three, *e.g.* No. 1 makes a new group with Nos. 17 and 18 of which No. 18 is the middle one.

8 BARS. Repeat in new groups, and the first in each group breaks away as formerly to form another combination with the two dancers on her *R.*

8 BARS. Repeat in new groups, and the first in each group breaks away as formerly, so that all are now in original groupings according to colour (Diagram I).

FIG. III. 32 BARS

8 BARS. Doing Step IV, each group of three wheels into position as in Diagram II behind Nos. 7, 8, 9, and faces front. They dance into position under the arch formed by joined hands as before.

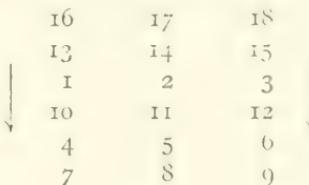


DIAGRAM II

8 BARS. All do Step IV, drop hands on the last step, and do a quarter turn by the *L.* to face to the *L.*, and to form new groups of three, *viz.*, Nos. 9, 6, 12, etc., and Nos. 3, 15, 18, etc.

8 BARS. All do Step IV to *R.* and to *L.*, and go under arms as before. Then face the front.

8 BARS. Doing Step IV as above, all move back to places as in Diagram I

Figure and Character Dances

FIG. IV. 32 BARS

16 BARS. Grand chain (Step III). When back to places, do Step IV to finish the sixteen bars.

16 BARS. All join hands except Nos. 9 and 10. Nos. 10 and 11 form the arch through which all pass, doing Step III. No. 9 leads, passes under the arch, followed by the others, still keeping hands joined, goes round by the back and down to the front, and all finish in a big semi-circle, R. foot pointed (Diagram III).

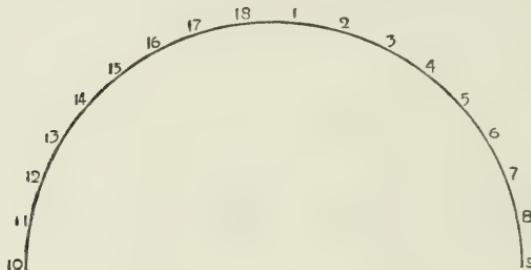


DIAGRAM III





RING DANCE

16. RING DANCE

For eighteen girls

STEP USED IN DANCE

Step on *R.* foot; hop on *R.* foot, lifting *L.* foot well up behind with knee bent; step on *L.* foot; hop on *L.* foot; do four running steps, beginning with *R.* foot; hop on *L.* foot (two bars).

DRESS

The dancers are dressed alike in groups of three. Nos. 1, 2, 3 have yellow dresses; Nos. 4, 5, 6, heliotrope; Nos. 7, 8, 9, green; Nos. 10, 11, 12, pink; Nos. 13, 14, 15, white; Nos. 16, 17, 18, brown; but any delicate colourings which will blend well may be chosen. The dresses are loose smocks. The dance is done with bare feet, but white socks and black sandals may be worn.

MUSIC

Ring Dance (N. W. Gade).

FIG. I. 18 BARS

Dancers are arranged in circle (Diagram I).

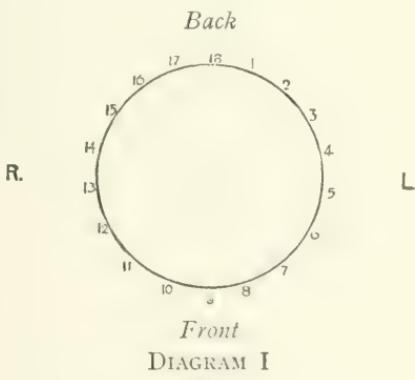


Figure and Character Dances

8 BARS. All go round clockwise, then break into groups of three on the last hop, the middle one of each group, *i.e.* Nos. 2, 5, 8, 11, 14, 17 coming forward slightly, and the ones on either side joining hands behind, so that all are back to back.

8 BARS. The six groups of three go round clockwise and counter-clockwise alternately, *i.e.* Nos. 1, 2, 3 go clockwise; Nos. 4, 5, 6 counter-clockwise, etc.

2 BARS. Resolve into two circles of nine. No. 1 joins hands with No. 9 to form one circle, and No. 10 joins hands with No. 18 to form the other circle.

FIG. II. 22 BARS

8 BARS. Nos. 1-9 go round clockwise; Nos. 10-18 go round counter-clockwise, then all break into large ring again, excepting one of each colour, *i.e.* Nos. 1, 4, 7, 10, 13, 16, who remain in centre.

4 BARS. The inside group of six goes round clockwise, while the other twelve make six small groups of two, each group dancing round in a circle, in contrary directions as formerly (Photograph I).

2 BARS. All dance back to large circle, except Nos. 16 and 4, who remain in centre and dance round.

6 BARS. Form into groups of four—Nos. 17, 18, 1, 2; Nos. 3, 5, 6, 7; Nos. 8, 9, 10, 11; Nos. 12, 13, 14, 15—join hands behind as formerly, and dance round in contrary directions.

2 BARS. All dance back to large circle, the middle one of each group of three faces inward while the other two face outward, *i.e.* six dancers face inward and twelve outward.

FIG. III. 18 BARS

16 BARS. Dance round clockwise (eight bars), then counter-clockwise (eight bars).

2 BARS. Break into groups of three, but Nos. 13, 14, 15 (with white dresses) go into centre and form a ring of three.

Ring Dance

FIG. IV. 22 BARS

10 BARS. The inside ring of three goes round clockwise, while the outside ring of fifteen goes round counter-clockwise.

2 BARS. Break into large circle and face outward.

10 BARS. Dance round (eight bars), and break into tableau (two bars), as in Diagram II.

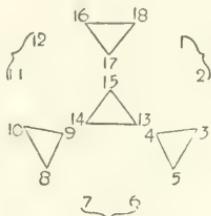


DIAGRAM II (Photograph II)

17. ENTRANCE OF SPRING

For eight girls

STEP USED IN DANCE

Skipping step. Step on *R.* foot; hop on *R.* foot. Step on *L.* foot; hop on *L.* foot. (The hop follows quickly on the step.)

DRESS

Simple dresses, white or of delicate colouring, with white socks, black sandals, and black velvet hair-bands, Grecian style. If coloured dresses are worn, let them be all of one shade.

MUSIC

From *Masque of the Seasons* (D. Stephen).

FIG. I. 18 BARS

Back

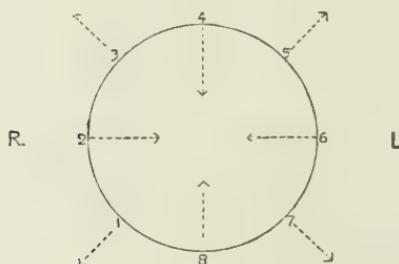


DIAGRAM I

2 BARS. Introductory. Stand in places as in Diagram I.

8 BARS. Holding dresses, do skipping step sixteen times round clockwise and back to places.





ENTRANCE OF SPRING

Entrance of Spring

4 BARS. Nos. 2, 4, 6, 8 do skipping step four times into centre, while Nos 1, 3, 5, 7 do skipping step four times outward as indicated by arrows (Diagram I), all looking over R. shoulder to partner (two bars) (Photograph I). All do skipping step four times back to places (two bars).

4 BARS. Join R. hands with partner, looking to each other; do skipping step eight times, turning; and resolve into position as in Diagram II.



FIG. II. 16 BARS

4 BARS. Nos. 3, 4, 5, 6 do skipping step eight times down centre, hands joined, and form ring (Photograph II).

4 BARS. Nos. 3, 4, 5, 6 do skipping step clockwise, and back to places, eight times.

At the same time Nos. 1 and 2, 8 and 7 do skipping step sixteen times toward front and back respectively, keeping to R.; then back to places (eight bars) as in Diagram III.

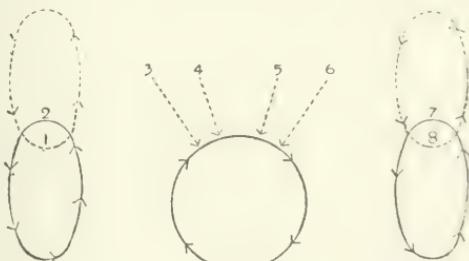


DIAGRAM III

8 BARS. No. 5 following 6, 4 following 3, do skipping step sixteen times

Figure and Character Dances

to *L.* and *R.* respectively, down to front, up centre to back (Diagram IV (a)).

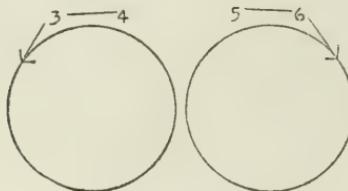


DIAGRAM IV (a)

At the same time Nos. 7 and 8, 1 and 2 do skipping step eight times across to change places, keeping to *R.* (four bars); then do skipping step eight times back to places (four bars) (Diagram IV (b)).



DIAGRAM IV (b)

Form into circle.

FIG. III. 23 BARS

- 8 BARS. Do skipping step sixteen times clockwise, then join hands.
- 4 BARS. Do skipping step four times into centre, and four times back to places.
- 4 BARS. Join *R.* hands with partners', and do skipping step eight times round to places.
- 7 BARS. Tableau. Nos. 1, 3, 5, 7 kneel on *L.* knee. Nos. 2, 4, 6, 8 remain standing.
Partners' *R.* hands are joined.

18. DANCE OF THE SPRING HOURS

For twelve girls

STEPS USED IN DANCE

STEP I. Polka step.

STEP II. Toe step. Strike floor lightly with *R.* foot, and at the same time hop on *L.* foot (one beat); hop on *L.* foot (one beat); strike floor lightly with toe of *R.* foot, and at the same time hop on *L.* foot (one beat); hop on *R.* foot (one beat).

Reverse with *L.* foot (one bar).

This step with *R.* and *L.* foot occupies two bars.

STEP III. Dip step. Step forward on *R.* foot, and at the same time swing body over in direction of *R.* foot (*R.* arm is outstretched and follows swing of body, *L.* arm is raised behind); step back on *L.* foot, raising *R.* in front, toe well pointed (*R.* arm is raised and *L.* lowered); place toe of *R.* foot to heel of *L.*; step to *L.* with *L.* foot; place toe of *R.* foot in front of *L.* (Arms are circled overhead.) (Two bars.)

Reverse to *L.* with same arm movements (two bars).

STEP IV. Running step.

DRESS

Dresses of white or cream casement cloth, hanging loosely from yoke, with black stencilling round hem, sleeves, and neck; white tights or socks; black sandals; black velvet hair-bands. Each Hour has her number in Roman numerals made of narrow black velvet ribbon, and sewn on the front of her dress. The dancers are graded, *i.e.* the smallest Hour I and the tallest XII. The stencilling may be omitted on the dresses.

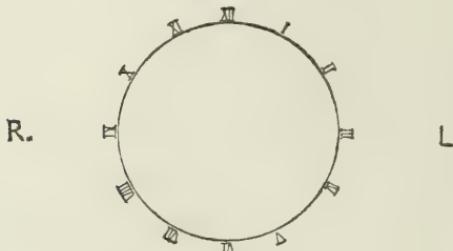
Figure and Character Dances

MUSIC

Dance of the Spring Hours (D. Stephen).

FIG. I. 16 BARS

Back



Front

DIAGRAM I

Dancers are arranged as in Diagram I.

8 BARS. All do Step I eight times clockwise round to places.

8 BARS. Nos. 1, 2, 3; 4, 5, 6; 7, 8, 9; 10, 11, 12 do Step I eight times, in groups of three, in circles toward centre, Nos. 1, 4, 9, 12 leading. Nos. 1 and 4 go to *L.*; Nos. 9 and 12 go to *R.* (Diagram II).

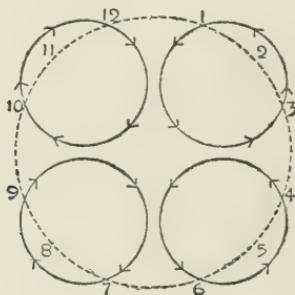


DIAGRAM II



DANCE OF THE SPRING HORSES

Dance of the Spring Hours

Resolve into two lines and face as arrows indicate (Diagram III).

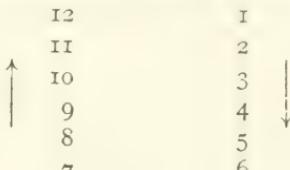


DIAGRAM III

FIG. II. 16 BARS

4 BARS. Following No. 12 as leader, the dancers, facing the back, do Step I four times slantwise forward, so that No. 12 takes the place of No. 6. At the same time, following No. 6 as leader, the dancers, facing the front, do Step I four times slantwise back, so that No. 6 takes the place of No. 12 (Diagram IV).

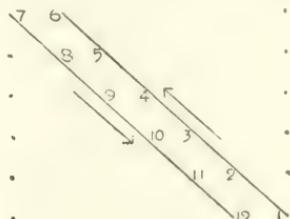


DIAGRAM IV

2 BARS. All do Step II with *R.* foot, then with *L.*

2 BARS. All do Step I twice to change lines across. All are now as in Diagram V, facing as arrows indicate.

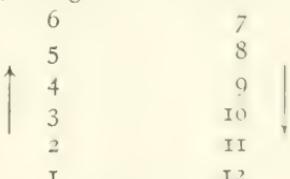


DIAGRAM V

Figure and Character Dances

8 BARS. Repeat to bring dancers back toward places, but resolve into circle formation (Diagram I).

FIG. III. 36 BARS

8 BARS. Each group of three does Step I eight times in chain of three.

2 BARS. Nos. 5 and 11 do Step I twice to exchange places, while Nos. 8 and 2 do Step II on the spot, with *R.* and *L.* feet.

2 BARS. Nos. 8 and 2 do Step I twice to exchange places, while Nos. 5 and 11 do Step II in their new places on the spot, with *R.* and *L.* feet.

4 BARS. Nos. 8, 11, 2, 5 do Step III to *R.* and to *L.*, then turn toward centre, standing back to back, arms extended and joined (two bars) (Photograph I); do Step I twice, beginning with *R.* foot.

At the same time Nos. 7, 9, 10, 12, 1, 3, 4, 6 do Step III to *R.* and to *L.*, facing each other in pairs (four bars), then join both hands crosswise, and do Step II round on spot (four bars).

All are now as in Diagram VI, facing as arrows indicate.

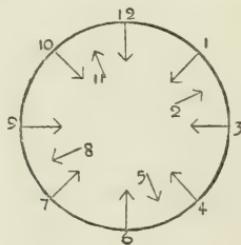


DIAGRAM VI

6 BARS. Inner ring of four and outer ring of eight do Step I twice with small steps to come to meet (two bars); then No. 2 gives *R.* hand to No. 3 (one bar) and *L.* hand to No. 1 (one bar), all still doing Step I, while Nos. 5, 8, 11 do likewise with respective pairs. Nos. 2, 5, 8, 11 run backward (two bars),

Dance of the Spring Hours

turning both partners under arms, and all form a closed ring in centre in proper sequence, *L.* hand on *L.* shoulder of dancer in front, *R.* hand held to ear in listening attitude, bodies inclined slightly forward.

6 BARS. All listen while clock strikes twelve.

4 BARS. All do Step IV counter-clockwise in close formation, both hands on waist of dancer in front.

4 BARS. Break into groups of three, and run round in small circles counter-clockwise, and resolve into two lines, facing as arrows indicate in Diagram VII.

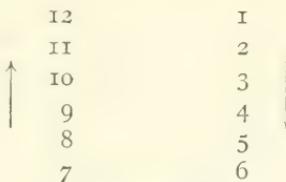


DIAGRAM VII

FIG. IV. 41 BARS

4 BARS. Lines cross over to change places, doing Step I twice, with hands extended sideways; then do Step II with *R.* and *L.* foot, turning round on spot. When crossing, Nos. 1-6 do Step I facing front, then back, while Nos. 7-12 do Step I facing back, then front.

4 BARS. Repeat back to places.

4 BARS. With No. 12 as leader, Nos. 7-12 do Step IV down middle to front, and up *R.* side to form ring.

At the same time, with No. 6 as leader, Nos. 1-6 do Step IV up middle to back, and down *L.* side to form ring.

4 BARS. All do Step IV in two rings, and resolve into big circle as in Diagram I.

16 BARS. Grand chain.

9 BARS. Coda. Nos. 2, 5, 8, 11 do Step I twice to centre, forming a

Figure and Character Dances

slanting line (two bars); then do Step II twice in places (two bars), and kneel as in Diagram VIII, No. 5 on *L.* knee, No. 2 on *R.* knee, No. 8 on *L.* knee, and No. 11 on *R.* knee. (Arms are extended and inside hands joined, heads poised backward.)

At the same time Nos. 1 and 3, Nos. 4 and 6, Nos. 7 and 9, Nos. 10 and 12 do Step I twice in places (two bars), join hands in pairs crosswise, and do Step II twice round on spot (two bars), then rise on toes, arms overhead, Nos. 1, 4, 7, 10 having *R.* foot pointed, Nos. 3, 6, 9, 12 having *L.* foot pointed, and all remain in tableau for five bars (Photograph II).

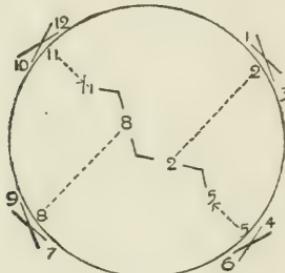


DIAGRAM VIII

19. DAFFODIL DANCE

For six girls

STEPS USED IN DANCE

STEP I. Do pas de Basque three times, beginning with outside foot ; hop on inside foot, and kick outside foot behind, well out from body, knee bent (four bars).

(Partners place inside hands round each other's waists, extend outside arms gracefully outward, then across body, then outward ; and, when hopping, fling outside arms forward and upward.)

STEP II. Spring to *R.* with *R.* foot ; place toe of *L.* foot in front of *R.* (fourth position) ; spring again to *R.* with *R.* foot ; place toe of *L.* foot in front of *R.* (fourth position) ; step to *R.* with *R.* foot ; bring *L.* foot up to *R.*, at the same time rise on toes ; cross toe of *R.* foot behind *L.* with a light, springing jump, and curtsey, bending both knees (four bars).

(Partners are both facing in the same direction, *L.* hands joined, the partner behind is looking over her partner's *R.* shoulder, while the one in front looks behind to the *R.* to her partner.)

STEP III. The dancer behind, still holding partner's *L.* hand, turns partner outward and under her arm twice, while at the same time both pivot on toes, and do half-turn by *L.* so that they now face in the opposite direction, but still keep relative positions (four bars).

STEP IV. Do pas de Basque three times, beginning with *R.* foot ; rise on toes (four bars) ; pivot on toes (four bars). When doing the step to the *R.*, throw both arms to *R.*, and reverse when going to *L.* When pivoting, dancers arch their arms overhead.

STEP V. Join hands in circles of three ; then, beginning with *R.*

Figure and Character Dances

foot, go round clockwise on toes, doing four very small polka steps without hopping (four bars).

STEP VI. Partners, facing in the same direction, join both hands, *R.* with *R.* and *L.* with *L.*; the one behind is looking over partner's *R.* shoulder, while the one in front looks behind to the *R.* and to her partner. Step forward on *R.* foot; hop on *R.* foot, and at the same time kick out *L.* foot in front, knee stiff. Repeat with *L.* foot, and with *R.* again; then place heels together (four bars). Drop *R.* hand; the dancer behind turns partner outward and under her arm, while at the same time they move backward toward places with small steps on toes, and still face in same direction (four bars). Repeat forward again (eight bars).

STEP VII. Do small chassé steps, going round to *R.* or to *L.* in circle formation. (Both hands are extended in line with shoulders, raised and lowered slightly, but wrist and finger movements are more marked.)

DRESS

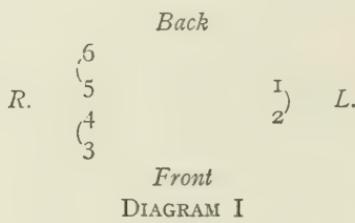
Dresses of daffodil yellow, or green; and bunches of daffodils in each dancer's *R.* hand; white tights; black sandals; hairbands to suit dresses. If dresses are of daffodil yellow, bunches of daffodils are not required.

MUSIC

Valse Noble (Schumann).

FIG. I. 16 BARS

Nos. 3 and 4, 5 and 6, at *R.* side; Nos. 1 and 2 at *L.* side (Diagram I).



Daffodil Dance

16 BARS. All do Step I four times, beginning with outside foot, Nos. 1 and 2 going round to back, down to front, and round to places (Diagram II), while Nos. 3 and 4, followed by Nos. 5 and 6, come round by front, up to back, and round to places, facing front (Diagram II).

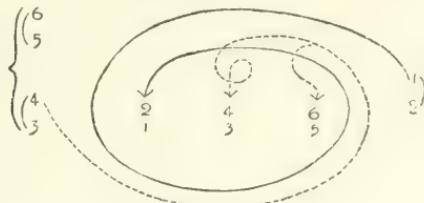


DIAGRAM II

FIG. II. 16 BARS

4 BARS. All do Step II forward.

4 BARS. All do Step III to change direction (Photograph I).

4 BARS. All do Step II toward back.

4 BARS. All do Step III to face front again, but Nos. 3 and 4 break away in opposite directions, so that all are in two lines, facing inward (Diagram III).



DIAGRAM III

FIG. III. 16 BARS

4 BARS. Lines cross to change places, doing first half of Step IV. Nos. 2 and 5 going a little farther outward to *L.* and to *R.* respectively to form a circle (see Diagram IV, next page).

Figure and Character Dances

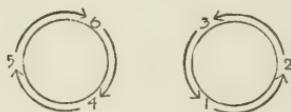


DIAGRAM IV

4 BARS. All do Step V as arrows indicate, then break into lines.

4 BARS. Cross back to places, doing first half of Step IV.

4 BARS. All do Step V, but resolve into three groups of two, facing front (same position as taken up in Diagram II).

FIG. IV. 16 BARS

16 BARS. All do Step VI forward twice, and on the last pivot resolve into position as in Diagram V; partners face each other.

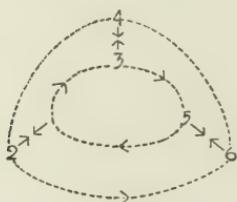


DIAGRAM V (Photograph II)

FIG. V. 16 BARS

16 BARS. All do Step VII in circle, Nos. 1, 3, 5 going clockwise, Nos. 2, 4, 6 going counter-clockwise. When half-way round to places, all pivot, bending body, sweeping arms downward, round in circular movement, and back to original position; foot movements are still the same throughout. Pivot in places.

FIG. VI. 16 BARS

4 BARS. Partners change places with each other, doing Step IV and keeping to R.



DAFFODIL DANCE

Daffodil Dance

4 BARS. All do Step VII in circles of two, Nos. 1 and 2 joining hands, also Nos. 3 and 4, and Nos. 5 and 6.

8 BARS. Repeat all this back to places as in Diagram V, doing Step IV twice. All face to *L.*, Nos. 6 and 5 going as leaders, and Nos. 4 and 3, 2 and 1 falling in behind.

FIG. VII. 16 BARS

16 BARS. All do Step I four times round by front, up to back, and resolve into tableau (Diagram VI).

Nos. 2, 4, 6 stand with inside hands joined and raised; Nos. 1, 3, 5 form circle, heads turned over shoulder to look to front. All poise on toes.

2 ————— 4 ————— 6

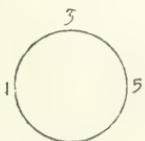


DIAGRAM VI

20. DANCE OF THE MIDSUMMER FAIRIES

For six girls

STEPS USED IN DANCE

STEP I. Step forward with *R.* foot; place toe of *L.* foot to heel of *R.*; step forward with *R.* foot; step back with *L.* foot; bring *R.* foot up in front of *L.* (third position); step back with *L.* foot (one bar). (While going forward, extend arms slantwise, *R.* arm raised higher than *L.* When going backward, raise *L.* arm higher than *R.*)

Pirouette. Step forward on *R.* foot, arms extended sideways, palms downmost; hop on *R.* foot, and kick out *L.* foot in front, knees straight; cross *L.* foot over *R.*, and turn on toes by *R.*, back to position. While doing this, bring arms up to arch position overhead, and bring them back to extended position when facing front (one bar).

This step occupies two bars.

STEP II. Polka step to *L.* Cross *R.* foot over *L.*; bring *L.* foot up behind; step with *R.* foot; hop on *R.* foot (one bar). Repeat, going to *L.*, and begin with *L.* foot (one bar). (Hands are joined and raised.)

STEP III. Dip step. Step forward on *R.* foot, and at the same time swing body over in direction of *R.* foot. (*R.* arm is outstretched, and follows swing of body, *L.* arm is raised behind); step back on *L.* foot, raising *R.* in front, toe well pointed (*R.* arm is raised and *L.* lowered); place toe of *R.* foot to heel of *L.*; step to *L.* with *L.* foot; place toe of *R.* foot in front of *L.* (Arms are circled overhead.)

This step occupies two bars. Repeat with *L.* foot, (two bars).

STEP IV. Spring backward with *R.* foot crossed behind *L.*, and



DANCE OF THE MIDSUMMER FAIRIES

Dance of the Midsummer Fairies

throw both arms sideways to *R.*; spring backward with *L.* foot crossed behind *R.*, and throw both arms sideways to *L.*

This step, with *R.* and *L.* foot, occupies one bar.

STEP V. Place toe of *R.* foot to heel of *L.*; step to *L.* with *L.* foot; place toe of *R.* foot in front of *L.* (arms are arched overhead) (one bar); spring to *L.* with *L.* foot; place toe of *R.* foot in front of *L.*; spring to *L.* with *L.* foot; place toe of *R.* foot in front of *L.* (Throw arms sideways to *L.* when springing to *L.*) Repeat first part of step (one bar) on spot.

This step occupies three bars. Reverse to *L.* (three bars).

STEP VI. Bourrée. Place toe of *R.* foot to heel of *L.*; step to *L.* with *L.* foot; place toe of *R.* foot in front of *L.* (fourth position), step to *L.* with *L.* foot (one bar). (Arms are arched overhead.) Repeat (one bar).

STEP VII. Cross *R.* foot over *L.*, *R.* arm across body and *L.* arm extended sideways; step to *L.* with *L.* foot; cross *R.* foot over *L.* (Count 1 and 2 and.) While *R.* foot is in that position, swing *L.* foot over in front of *R.* (reverse position of arms); step to *R.* with *R.* foot; cross *L.* foot over *R.* (Count 3 and 4 and.) Swing *R.* foot over in front of *L.*; step to *L.* with *L.* foot; cross *R.* foot over *L.*, and repeat this, so that it is done four times in all (one bar) going to *L.*

This step occupies two bars.

STEP VIII. Rise on toes twice, and throw arms upward, palms outward, when rising, and bring them down to sides when heels are sinking. Do pas de Basque to *R.* and to *L.*, moving forward and throwing arms to *R.* and to *L.* across body (two bars). Repeat (two bars).

STEP IX. Pivot. Turn on toes to *R.* or to *L.* as indicated, arms circled overhead.

STEP X. Pony step. Raise *R.* foot and draw it lightly across floor twice, at the same time extend the *L.* arm and imitate the movements of the *R.* foot with *R.* hand, which holds the dress daintily; step forward on *R.* toe, swinging body over in direction of *R.* foot.

Figure and Character Dances

(R. arm is outstretched, and follows swing of body, L. arm is raised behind.)

This step occupies two bars. Repeat, beginning with L. foot (two bars).

STEP XI. Toe step. Strike floor lightly with toe of R. foot, at the same time hop on L. foot; hop on L. foot; strike floor lightly with toe of R. foot, at the same time hop on L. foot; hop on R. foot (one bar).

Repeat, beginning with L. foot (one bar).

STEP XII. Pas de Basque done in cross position on toes. Begin by crossing R. foot over L., and finish step in usual way. Then cross L. foot over R. on toes, and finish in usual way. (Circle arms overhead, R. and L. alternately.)

This step with R. and L. foot occupies one bar.

DRESS

Pure white dresses of stiff muslin, or of silver cloth; gauze wings; white tights; silver ballet shoes; silver hair-bands with star. The dresses have short puff sleeves and short full skirts (flounced). Dancing sandals may be used instead of ballet shoes.

MUSIC

Airlis, a pizzicato dance (Herbert A. Stephen), or No. 10, *Pizzicati*, from *Sylvia* (Delibes).

FIG. I. 17 BARS

Back

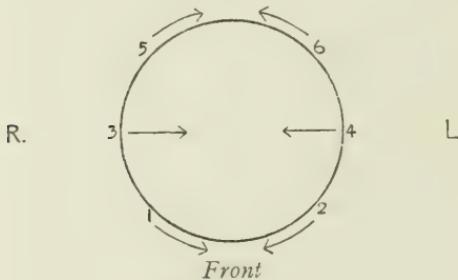


DIAGRAM I

Dance of the Midsummer Fairies

1 BAR. Introductory. Dancers are as in Diagram I, partners facing each other.

2 BARS. All do Step I once in places.

2 BARS. Join hands, and do Step II twice round in circle, going to *L.*

2 BARS. Drop hands, and do Step I in new positions, *i.e.* half-way round circle.

2 BARS. Join hands, and do Step II twice round to original places.

4 BARS. Resolve into two lines, facing as arrows indicate (Diagram II),

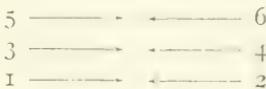


DIAGRAM II

and do Step III, Nos. 1, 3, 5 beginning with *L.* foot, and then with *R.*; Nos. 2, 4, 6 beginning with *R.* foot, and then with *L.*

2 BARS. All do Step IV four times, lines moving away from each other.

2 BARS. All do Step I in places (Photograph I). Finish in two lines a little apart as in Diagram II, but face front.

FIG. II. 13 BARS

3 BARS. All do Step V once, Nos. 1, 3, 5 beginning with *R.* foot and going to *L.*; Nos. 2, 4, 6 beginning with *L.* foot, going to *R.*, and passing behind Nos. 1, 3, 5. When dancers are doing that part of Step V on the spot, they are in one line (Diagram III).



DIAGRAM III

2 BARS. Do Step VI, going to opposite places.

4 BARS. Face partners, and all do Step I twice, lines moving closer.

Figure and Character Dances

2 BARS. All do Step VII, Nos. 2, 4, 6 beginning with *R.* foot and going to *L.*; Nos. 1, 3, 5 beginning with *L.* foot and going to *R.*, lines crossing to original places.

2 BARS. All do Step I in places (Diagram I).

FIG. III. 16 BARS

4 BARS. Nos. 1 and 6 do Step VIII twice to change places, while at the same time Nos. 2 and 5 do Step VIII twice, and change immediately after Nos. 1 and 6 have crossed to avoid colliding. (This is accomplished by Nos. 2 and 5 doing the first pas de Basque with very small steps, and the second pas de Basque with longer and more springing steps.)

At the same time Nos. 3 and 4 do Step VIII once in places (two bars), and once to change places (two bars). All have now changed places (Diagram IV).

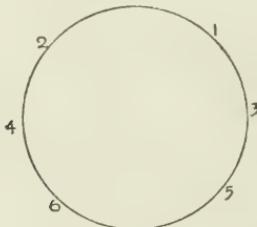


DIAGRAM IV

2 BARS. Pivot round by *R.* singly.

2 BARS. All do Step II twice on toes counter-clockwise round to original places as in Diagram I.

4 BARS. All do Step X twice, facing front, Nos. 1, 3, 5 beginning with *R.* foot, Nos. 2, 4, 6 beginning with *L.* foot.

4 BARS. All do Step XI four times in places, Nos. 1, 3, 5 beginning with *R.* foot, and turning round by *R.* to face front again; Nos. 2, 4, 6 beginning with *L.* foot, and turning round by *L.* to face front again.

Dance of the Midsummer Fairies

FIG. IV. 16 BARS

2 BARS. All do Step II twice, facing front, Nos. 1, 3, 5 going to *R.*, then to *L.*; Nos. 2, 4, 6 going to *L.*, then to *R.* On the last hop lines take quarter turn so that they are now back to back.

2 BARS. All do Step II twice, Nos. 1, 3, 5 going to *R.*, then to *L.*; Nos. 2, 4, 6 going to *L.*, then to *R.* On the last hop lines take quarter turn so that all are facing the back.

2 BARS. All do Step II twice, Nos. 1, 3, 5 going to *R.*, then to *L.*; Nos. 2, 4, 6 going to *L.*, then to *R.* On the last hop lines take quarter turn so that they are now face to face.

2 BARS. All do Step II twice, Nos. 1, 3, 5 going to *R.*, then to *L.*; Nos. 2, 4, 6 going to *L.*, then to *R.* On the last hop lines turn so that all face the front.

2 BARS. All do Step XII twice in places.

2 BARS. All throw up arms, rising on toes (first half of Step VIII) four times.

2 BARS. All do Step I in places.

2 BARS. All do Step IX, and resolve into tableau (Diagram V) during pirouette.

No. 1 kneels on *L.* knee, No. 2 kneels on *R.* knee, both face inward and slightly toward back, arms extended sideways. No. 4 moves in to centre, No. 6 takes place of No. 4, and joins hands with No. 3 to form arch, under which No. 4 lies, leaning on elbows, chin on hands. No. 5 stands at centre back behind No. 4, arms arched overhead.

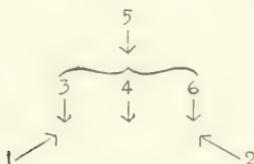


DIAGRAM V (Photograph II)

21. SOLO FOR TINY FAY

STEPS USED IN DANCE

STEP I. Step forward with *R.* foot; place toe of *L.* foot to heel of *R.*; step forward with *R.* foot; step back with *L.* foot; bring *R.* foot up in front of *L.* (third position); step back with *L.* foot (one bar). (While going forward, extend arms slantwise, *R.* arm raised higher than *L.* When going backward, raise *L.* arm higher than *R.*)

Pirouette. Step forward on *R.* foot, arms extended sideways, palms downmost; hop on *R.* foot, and kick out *L.* foot in front, knees straight; cross *L.* foot over *R.*, and turn on toes by *R.* back to position. While doing this, bring arms up to arch position overhead, and then bring them back to extended position, when facing front (one bar).

This step occupies two bars.

STEP II. Polka step to *R.* Cross *L.* foot over *R.*; bring *R.* foot up behind; step with *L.* foot; hop on *L.* foot (one bar). (Arms are raised sideways, and wrist and hand movements are more marked than those of arms.)

Repeat, going to *R.*, and begin with *R.* foot (one bar).

STEP III. Dip step. Step forward on *R.* foot, and at the same time swing body over in direction of *R.* foot (*R.* arm is outstretched, and follows swing of body; *L.* arm is raised behind); step back on *L.* foot, raising *R.* in front, toe well pointed (*R.* arm is raised and *L.* lowered); place toe of *R.* foot to heel of *L.*; step to *L.* with *L.* foot; place toe of *R.* foot in front of *L.* (Arms are circled overhead.)

This step occupies two bars. Repeat with *L.* foot (two bars).



photo: Park JINAH, PAV

Solo for Tiny Fay

STEP IV. Spring backward with *R.* foot crossed behind *L.*, and throw both arms sideways to *R.*; spring backward with *L.* foot crossed behind *R.*, and throw both arms sideways to *L.*

This step, with *R.* and *L.* foot, occupies one bar.

STEP V. Place toe of *L.* foot to heel of *R.*; step to *R.* with *R.* foot; place toe of *L.* foot in front of *R.* (Arms are arched overhead, (one bar). Spring to *R.* with *R.* foot; place toe of *L.* foot in front of *R.*; spring to *R.* with *R.* foot; place toe of *L.* foot in front of *R.* (Throw arms sideways to *R.* when springing to *R.*) Repeat first part of step (one bar) on spot. This step occupies three bars. Reverse to *L.* (three bars).

STEP VI. Bourrée to *R.* Place toe of *L.* foot to heel of *R.*; step to *R.* with *R.* foot; place toe of *L.* foot in front of *R.* (fourth position); step to *R.* with *R.* foot (one bar). (Arms are arched overhead.) Repeat (one bar).

STEP VII. Cross *R.* foot over *L.*, *R.* arm across body and *L.* arm extended sideways; step to *L.* with *L.* foot; cross *R.* foot over *L.* (Count 1 and 2 and.) While *R.* foot is in that position, swing *L.* foot over in front of *R.* (reverse position of arms); step to *R.* with *R.* foot; cross *L.* foot over *R.* (Count 3 and 4 and.) Swing *R.* foot over in front of *L.*; step to *L.* with *L.* foot; cross *R.* foot over *L.*, and repeat this, so that it is done four times in all (one bar), going to *L.*

This step occupies two bars.

STEP VIII. Rise on toes twice, and throw arms upward, palms outward, when rising, and bring them down to sides when heels are sinking. Do pas de Basque to *R.* and to *L.*, moving forward, and throwing arms to *R.* and to *L.* across body (two bars). Repeat (two bars).

STEP IX. Pivot. Turn on toes to *R.* or to *L.* as indicated. (Arms are circled overhead.)

STEP X. Pony step. Raise *R.* foot and draw it lightly across floor twice, at the same time extend the *L.* arm, and imitate the movements of the *R.* foot with *R.* hand, which holds the dress daintily; step forward on *R.* toe, swinging body over in direction of *R.* foot.

Figure and Character Dances

(R. arm is outstretched, and follows swing of body, L. arm is raised behind.)

This step occupies two bars. Repeat, beginning with L. foot (two bars)

STEP XI. Toe step. Strike floor lightly with toe of R. foot, at the same time hop on L. foot; hop on L. foot; strike floor lightly with toe of R. foot, at the same time hop on L. foot; hop on R. foot (one bar). Repeat, beginning with L. foot (one bar).

STEP XII. Pas de Basque done in cross position on toes. Begin by crossing R. foot over L., and finish step in usual way. Then cross L. foot over R. on toes, and finish in usual way. (Circle arms overhead, R. and L. alternately).

This step with R. and L. foot occupies one bar.

DRESS

Pure white dress of stiff muslin, or of silver cloth; gauze wings; white tights; silver ballet shoes; silver hair-band with star. The dress has short puff sleeves and short full skirt (flounced). Dancing sandals may be used instead of ballet shoes.

MUSIC

Airlis, a pizzicato dance (Herbert A. Stephen), or No. 10, *Pizzicati*, from *Sylvia* (Delibes).

- 1 BAR. Introductory. Dancer stands in centre of stage, R. foot pointed in front, arms extended sideways and curved upward, palms uppermost, head slightly inclined to R.
- 2 BARS. Do Step I, facing front.
- 2 BARS. Do Step II with L. and R. foot, going round by R. in very small circle to face front again.
- 4 BARS. Repeat.
- 4 BARS. Do Step III with R. and L. foot, facing front.
- 2 BARS. Do Step IV four times with R. and L. feet alternately.
- 1 BAR. Do chassé step forward to centre of stage.
- 1 BAR. Pirouette as in latter half of Step I.
- 3 BARS. Do Step V once, going to R. of stage.

Solo for Tiny Fay

- 2 BARS. Do Step VI, going to *R.* of stage.
- 4 BARS. Do Step I twice in place at *R.* of stage.
- 2 BARS. Do Step VII, which brings dancer to centre of stage again.
- 2 BARS. Do Step I in place.
- 4 BARS. Do Step VIII twice, moving round as in the diagram (Photograph I).
- 2 BARS. Pivot to place in centre of stage.



- 2 BARS. Do Step II with *L.* and *R.* foot, going round by *R.* in very small circle to face front again.
- 4 BARS. Do Step X with *R.* and *L.* foot.
- 4 BARS. Do Step XI. four times with *R.* and *L.* feet alternately, making a complete turn on spot.
- 1 BAR. Do Step II, facing front, and going to *R.* of stage.
- 1 BAR. Pivot to face *L.* of stage.
- 1 BAR. Do Step II, facing *L.*, and coming to front.
- 1 BAR. Pivot to face back.
- 1 BAR. Do Step II, facing back, and going to *L.* of stage.
- 1 BAR. Pivot to face *R.* of stage.
- 1 BAR. Do Step II, facing *R.*, and going to back.
- 1 BAR. Pivot to face front.
- 2 BARS. Do Step XII with *R.* and *L.* feet alternately.
- 2 BARS. Do first half of Step VIII twice, *i.e.* rise four times on toes, throwing arms upward. Progress toward front when doing this.
- 2 BARS. Do Step II in very small circle round by *R.*
- 2 BARS. Pivot by *R.*, then on last beat of second bar stand in position, *R.* toe well out behind, *L.* foot flat on floor, toe well turned out, and crossed slightly in front of *R.* foot, arms arched upward, eyes turned toward *R.* hand, which is higher than *L.* (Photograph II).

22. ELFIN FROLIC

For six boys and six girls

Abbreviations: B.=Brownies. F.=Fairies.

STEPS USED IN DANCE

STEP I. Simple running step.

STEP II. Polka step.

DRESS

BROWNIES. Brown jerkin with belt; brown tights; brown gauze wings; brown peaked cap with ears; brown sandals, or soles fitted into feet of tights (preferable); lamps fitted with electric light (optional).

FAIRIES. Silver gauze fairy dresses with short full skirt; white tights; silver gauze wings; silver gauze shoes; silver hair-band; or (as in photograph) stiff. blue net dresses, silver wings, black tights and black sandals.

MUSIC

Ballet music from *Rosamond* (Schubert).

FIG. I. 18 BARS

Two lines, one at either side, facing each other (Diagram I).

		<i>Back</i>		
R.	(F.) 11		12 (B.)	
	(F.) 9		10 (B.)	
	(F.) 7		8 (B.)	
	(F.) 5		6 (B.)	<i>L.</i>
	(F.) 3		4 (B.)	
	(F.) 1		2 (B.)	
		<i>Front</i>		

DIAGRAM I



ELFIN FROLIC

Elfin Frolic

2 BARS. Introductory. Stand as in Diagram I.

8 BARS. B. join hands to form a circle; F. join hands to form a circle, and all do Step II clockwise in circle, then break away to resume positions as in Diagram I.

4 BARS. Lines cross over to exchange places, arms outstretched, an ! B. pass behind F., doing Step II.

4 BARS. Repeat back to places.

FIG. II. 16 BARS

4 BARS. Lines turn inward, going up the middle, doing Step I.

4 BARS. Lines turn outward and come down toward places, each line resolving into circle, while No. 11 runs into B. circle, and No. 12 into F. circle. (F. hold dresses daintily in front; B. put hands to ears as described below.)

8 BARS. All do Step II eight times round clockwise, while Nos. 11 and 12 turn on toes in centre of respective circles, No. 11 with hands above head, No. 12 with hands to ears, palms fronting, partially closed, forefinger kept moving. Break away to original positions.

FIG. III. 18 BARS

4 BARS. Nos. 2, 6, 10 and 1, 5, 9 change places, doing Step I. and form two small circles.
At the same time Nos. 3, 7, 11 and 4, 8, 12 do Step I, and form two small circles. (Diagram II.)



DIAGRAM II

Figure and Character Dances

4 BARS. Do Step II four times clockwise, then break away to form four straight lines, Nos. 2, 6, 10 and 3, 7, 11 facing the back; Nos. 4, 8, 12 and 1, 5, 9 facing the front (Diagram III).

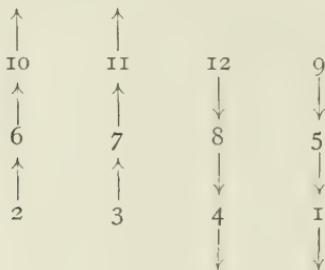


DIAGRAM III

10 BARS. Nos. 3, 7, 11 stand still, while Nos. 1, 5, 9, with No. 1 as leader, do Step I in front of No. 4, between Nos. 3 and 7, round No. 3, round No. 7, behind No. 12, and back to places (Diagram IV).

At the same time Nos. 4, 8, 12 stand still, while Nos. 10, 6, 2, with No. 10 as leader, do Step I behind No. 11, between Nos. 8 and 12, round No. 12, round No. 8, in front of No. 3, and back to places (Diagram IV).

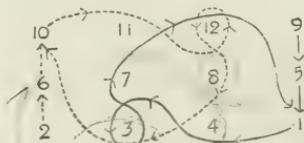


DIAGRAM IV

FIG. IV. 18 BARS

8 BARS. Nos. 2, 6, 10 and Nos. 1, 5, 9 do chain as in chain of three, doing Step II eight times.

At the same time the two centre lines face each other, and Nos. 11 and 12 do Step II four times to change places, both hands outstretched, then turn, and do Step II four times back to

Elfin Frolic

places. Nos. 3 and 4 do likewise, while Nos. 7 and 8 join hands and turn in centre.

10 BARS. Repeat latter half of Fig. III (Diagram IV).

FIG. V. 22 BARS

Lines are as in Diagram III, but face centre.

4 BARS. Cross over to change places, keeping to *R.* as the lines intersect, doing Step II four times. The two lines on the *L.* move into places of two lines on the *R.*

4 BARS. Do Step II four times as though moving back to places, but resolve into large circle, *F.* and *B.* alternately (Diagram V).

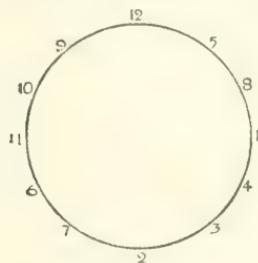


DIAGRAM V

8 BARS. Doing Step II, join hands and go round in circle clockwise, beginning with *R.* foot.

6 BARS. *F.* come to inside of circle, do Step I, turning on toes, and holding hands gracefully above head. At the same time *B.* do Step I counter-clockwise round *F.* holding hands to ears, and uttering a prolonged *oo* sound.

FIG. VI. 16 BARS

8 BARS. All join hands to form circle, and do Step II round eight times.

8 BARS. Give *R.* hands to partners, *i.e.* Nos. 1 and 4; 3 and 2; 7 and 6; 11 and 10; 9 and 12; 5 and 8 (Diagram V).

Turn, doing Step II eight times.

Figure and Character Dances

FIG. VII. 16 BARS

8 BARS. B. are now inside of circle, and stand facing outward, tapping with *R.* foot, and pointing with *R.* forefinger, while F. run round outside, *R.* arms outstretched in front, *L.* arms behind.

8 BARS. With B. still standing in inside of circle, F. do Step I round own partners, then all resolve into tableau (Diagram VI, Photograph II).

Nos. 11, 9, 5 join hands, stand on *R.* foot, *L.* foot resting on toe extended behind; Nos. 10 and 12 lie at full length, resting chin on hands, feet raised behind; Nos. 6 and 7 and Nos. 1 and 8 join both hands, and point *L.* foot; No. 3 kneels, and Nos. 2 and 4, also kneeling, lean heads on her, and move forefingers at side of eyes.

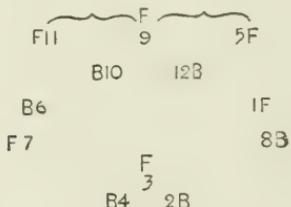


DIAGRAM VI

23. GNOMES' REVELS

For six boys

STEP USED IN DANCE

STEP I. (a) Hop forward three times on *R.* foot, raising *L.* foot well out behind, knee bent (one bar). (*R.* hand is extended in front, *L.* hand is extended behind.)
(b) Do three running steps forward, beginning with *L.* foot (one bar). (Arm positions are as in (a) unless where indicated in dance.)

DRESS

Brown tunics, belted; brown tights; close-fitting peaked caps with ears; brown sandals or, preferably, soles sewn into feet of tights; brown gauze wings; lamps in *R.* hands (optional).

MUSIC

Dance of Satyrs from *The Pedlar* (Martin Shaw).

FIG. I. 24 BARS

Back



Front

DIAGRAM I

Dancers stand ready at *R.* side of stage.

8 BARS. Following No. 1 as leader, as indicated by dotted lines in Diagram I, all do Step I (a) and (b) four times to take up positions, facing front. On second half of the second and fourth steps, do the three running steps, turning round on spot by *L.*

Figure and Character Dances

3 BARS. All do Step I (a) three times forward with *R.*, *L.*, and *R.* feet alternately.

1 BAR. All do Step I (b) on spot round by *R.* to face back.

4 BARS. Repeat toward back and do Step I (b) to form two rings of three (Diagram II).

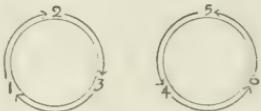


DIAGRAM II

8 BARS. Nos. 1, 2, 3 begin with *R.* foot crossed over in front of *L.*, and do Step I (a) and (b) four times clockwise.

At the same time Nos. 4, 5, 6 begin with *L.* foot crossed over in front of *R.*, and do Step I (a) and (b) four times counter-clockwise. On the second and fourth steps do the three running steps, turning round on spot; Nos. 1, 2, 3 turning by *L.*, Nos. 4, 5, 6 by *R.* All resolve into two lines as in Diagram III, facing as arrows indicate.



DIAGRAM III

FIG. II. 24 BARS

4 BARS. Lines do Step I (a) and (b) twice to intersect, and change places. Nos. 1, 2, 3 passing in front of Nos. 4, 5, 6 respectively. On the second step, do the three running steps round on spot by *L.* to face inward again.

4 BARS. Repeat back to places, and Nos. 2 and 5 lie down full length on floor, facing inward, No. 2 leaning chin on *L.* hand and No. 5 on *R.* hand. During the next eight bars they keep time to music by tapping lightly with disengaged hand on floor.

8 BARS. Nos. 1 and 6 have *R.* arms extended in front and *L.* arms extended



GNOMES' REVELS

Gnomes' Revels

behind, and Nos. 3 and 4 have both hands up to side of eyes, palms outward, forefingers curved (Photograph I). All do Step I (b) round as indicated in Diagram IV, No. 1 following No. 3, and No. 6 following No. 4, and all do last three steps round on spot while Nos. 2 and 5 rise.

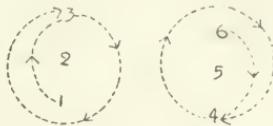


DIAGRAM IV

8 BARS. Following No. 1 as leader, Nos. 1, 2, 3 do Step I (b) up the middle toward back and round to places, while Nos. 4, 5, 6, following No. 6 as leader, do Step I (b) down the middle to front and round to places, finishing as previously by turning round on spot outward. During these eight bars all have both hands up to eyes, forefingers curved, and moved as before.

All resolve into circle formation and join hands.

FIG. III. 32 BARS

8 BARS. All do Step I (a) and (b) four times, beginning with *R.* foot crossed over in front of *L.*, and going clockwise. On second and fourth steps, drop hands during latter half, and all turn round by *L.* on spot. Finish by standing back to back in pairs as in Diagram V, *R.* hands joined with *R.*, and *L.* with *L.* overhead.



DIAGRAM V

Figure and Character Dances

4 BARS. Hop twelve times round by *R.* on *R.* foot with *L.* foot extended sideways, toe to floor.

4 BARS. Without dropping hands, turn under arms to face each other and hop twelve times round by *R.* on *R.* foot, as before.

4 BARS. Run in circles of two. Nos. 2, 6, 4 run backward, forefingers curved at side of eyes. They are followed by Nos. 1, 3, 5, with *R.* hands extended in front and *L.* hands extended behind (Diagram VI, Photograph II).

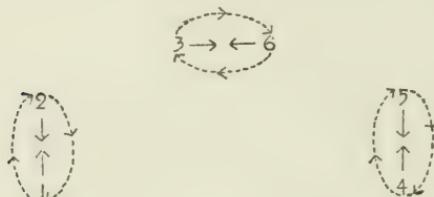


DIAGRAM VI

4 BARS. Nos. 1, 3, 5 run backward, forefingers at side of eyes. They are followed by Nos. 2, 6, 4 respectively, with hands extended in front and behind.

8 BARS. No. 1 as leader, followed by Nos. 2, 3, 6, 5, 4, runs round front, up *L.* side, and along back out at *R.* side of stage (Diagram VII).

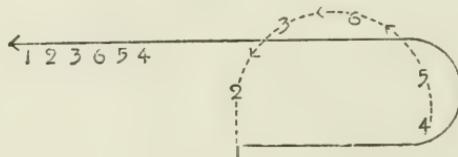


DIAGRAM VII

24. DANCE OF THE AUTUMN LEAVES

For eight girls

The leaves dance gaily in the breeze. A sudden storm arises—*allegro vivace* passage—and the leaves are whirled hither and thither with hurried, agitated movements. Then the storm dies away—*tempo primo*—and the leaves dance once more in the calmer breeze.

STEPS USED IN DANCE

STEP I. Polka step (one bar). (*R.* hand, holding leaves, is swung outward on first step, then inward across body on second step; knuckles of *L.* hand are on waist.)

STEP II. Chassé. Step to *R.* with *R.* foot; bring up *L.* foot to heel of *R.* Do this four times (two bars). (Leaves are held upright in *R.* hand; knuckles of *L.* hand are on waist.)

STEP III. Pas de Basque (hand movements as in Step I).

STEP IV. Running step (hand positions as in Step II).

DRESS

Short dresses of autumn brown; pink sun-bonnets (or gold hair-fillets); brown tights; brown sandals (or soles inside the feet of tights); sprays of autumn leaves in *R.* hands.

MUSIC

From *Masque of the Seasons* (D. Stephen).

Figure and Character Dances

FIG. I. 24 BARS

Dancers are arranged as in Diagram I, facing inward.

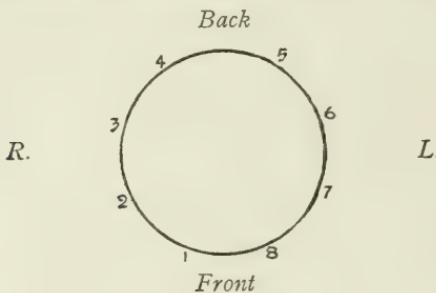


DIAGRAM I

8 BARS. Introductory. All stand in position as in Diagram I, toe of *R.* foot pointed, leaves held upright in *R.* hand, knuckles of *L.* hand at waist.

8 BARS. All join hands, and do Step I six times clockwise, beginning with *R.* foot, then *L.* foot alternately (six bars); drop hands, and do Step I backward twice to places.

2 BARS. Join hands, and all do Step I twice, beginning with *R.* foot, into centre.

2 BARS. All do Step I twice backward to places.

4 BARS. Nos. 1, 3, 5, 7 do Step I twice, beginning with *R.* foot, into centre, then do Step I twice back to places, while *at the same time* Nos. 2, 4, 6, 8 do Step I four times round by *R.* in small circle, each in her own place, beginning with *R.* foot.

FIG. II. 16 BARS

8 BARS. Nos. 2 and 6 do Step I twice, beginning with *R.* foot, to meet in centre (two bars). Facing each other, they do Step III to *R.* and to *L.* (two bars); then join hands, and do Step I twice round, beginning with *R.* foot (two bars); and do Step I

Dance of the Autumn Leaves

twice, No. 2 to face No. 8, No. 6 to face No. 4 (two bars) (Diagram II). During these eight bars the other six dancers stand as in the eight introductory bars.

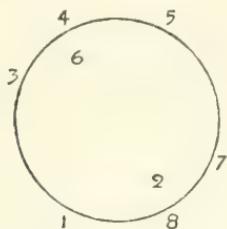


DIAGRAM II

4 BARS. Nos. 3, 4, 5, beginning with *R.* foot, do Step I four times clockwise round No. 6; Nos. 7, 8, 1 do likewise round No. 2.

4 BARS. Nos. 3, 4, 5 join hands, and continue doing Step I round No. 6; Nos. 7, 8, 1 do likewise round No. 2 (Photograph I); then Nos. 2 and 6 dart to places, and all resolve as in Diagram III.

FIG. III. 16 BARS

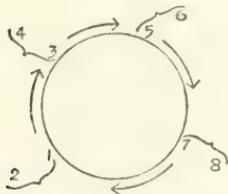


DIAGRAM III

8 BARS. All do Step I, beginning with *R.* foot, eight times clockwise to places, then resolve as in Diagram IV, Nos. 1, 3, 5, 7 drawing inward, joining *R.* hands across, and all facing as arrows indicate.

Figure and Character Dances

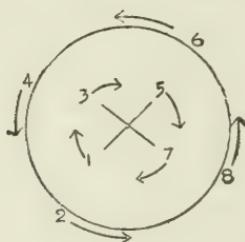


DIAGRAM IV

8 BARS. Nos. 2, 4, 6, 8 do Step I, beginning with *R.* foot, eight times counter-clockwise to places ; while Nos. 1, 3, 5, 7 do Step I, beginning with *R.* foot, four times clockwise, then four times counter-clockwise, joining *L.* hands across. All resolve as in Diagram I.

FIG. IV. 16 BARS

2 BARS. Nos. 3 and 7 do Step II four times to change places, beginning with *R.* foot, and passing back to back.

2 BARS. Nos. 4 and 8 likewise change places.

4 BARS. Nos. 1 and 4 join hands crossed, likewise Nos. 3 and 6, Nos. 5 and 8, Nos. 7 and 2 ; and all do Step I four times round on spot, beginning with *R.* foot.

2 BARS. Nos. 1 and 5 change places as above.

2 BARS. Nos. 2 and 6 change places as above. All are now as in Diagram V.

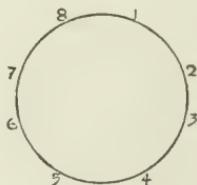


DIAGRAM V



DANCE OF THE AUTUMN LEAVES

Dance of the Autumn Leaves

4 BARS. Join hands, and all do Step I, beginning with *R.* foot, four times clockwise to original places. Resolve into two lines, facing as arrows indicate (Diagram VI).



DIAGRAM VI

Change of tempo—allegro vivace.

FIG. V. 24 BARS

4 BARS. Opposite partners, *i.e.* Nos. 1 and 8, etc., do Step IV eight times, beginning with *R.* foot, round each other and back to places, passing back to back, *e.g.* Nos. 1 and 8 come to meet, pass each other, keeping to *R.*, then pass back to back and round to places, keeping to *L.*, still facing in the same direction throughout.

Nos. 2 and 7, Nos. 3 and 6, Nos. 4 and 5 do likewise all at the same time, and all then face as arrows indicate in Diagram VII.



DIAGRAM VII

4 BARS. Dancers, facing each other, do Step IV eight times, beginning with *R.* foot, round each other as above; then all face front.

Figure and Character Dances

8 BARS. Nos. 4 and 5 form arch with sprays of leaves, and No. 1, followed by Nos. 2 and 3, and No. 8, followed by Nos. 7 and 6, do Step IV sixteen times, beginning with *R.* foot, up the middle, through the arch (Photograph II), and back to places as in Diagram I.

2 BARS. Nos. 4 and 5, and Nos. 1 and 8, do Step IV four times, beginning with *R.* foot, to meet in centre.

2 BARS. Nos. 1 and 4, Nos. 8 and 5, link *L.* arms and do Step IV four times round to face as in Diagram VIII.

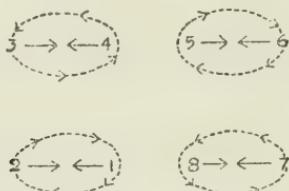


DIAGRAM VIII

4 BARS. Nos. 2, 3, 6, 7 do Step IV. round Nos. 1, 4, 5, 8 respectively, beginning with *R.* foot (Diagram VIII).

The music stops suddenly, then resumes tempo primo.

FIG. VI. 16 BARS

2 BARS. Still facing as in Diagram VIII, all do Step II sideways so that lines intersect, then change places, *i.e.* Nos. 2, 1, 8, 7 move to the back, and Nos. 3, 4, 5, 6 come to the front.

2 BARS. All do Step III, beginning with inside foot.

2 BARS. All do Step II sideways, beginning with *L.* foot, back to places as in Diagram VIII.

2 BARS. All do Step III, beginning with inside foot, and move to places as in Diagram I.

Dance of the Autumn Leaves

8 BARS. Grand chain. Do Step I eight times, then form tableau (Diagram IX), each facing corner partner, and kneeling on L. knee, R. foot extended, R. hands with sprays touching, L. hands extended backward.



DIAGRAM IX

25. SLEIGH-BELL DANCE

For four couples

STEPS USED IN DANCE

STEP I. (a) Spring to *R.* on *R.* foot; bring *L.* toe in front of *R.*, almost in fifth position, knees well turned out (half a bar); bring *L.* heel down with a knock on floor (half a bar). Do this four times, going to *R.* (four bars).

(b) With a spring, click heel of *R.* foot with heel of *L.*; step to *L.* on *L.* heel (half a bar); stamp once with *R.* foot (half a bar). Do this four times, coming back to places (four bars). (Partners both face same way. Inside hands grasp partner's waist at inside, outside hands are extended.)

STEP II. (a) Jump with heels together, and clap hands in front at the same time; hop on *R.* foot, and at the same time strike *L.* foot with *R.* hand in front (one bar); repeat, striking *R.* foot with *L.* hand (one bar); repeat, striking *L.* foot with *R.* hand (one bar); repeat, throwing both feet up behind, and striking both feet with both hands behind (one bar).

(b) Hop on *L.* foot, and step backward on *R.* foot with a stamp, knees bent slightly and well turned out. Repeat with alternate feet eight times, finishing with heels together (four bars). (Fold arms and hold them well out from body.) The stamp comes on the first and second beats of the bar, and the hop is immediately before it.

(c) Lunge sideways to *R.* on *R.* foot, both knees bent and arms extended before and behind, *R.* hand following direction of *R.* foot (two bars); do four galop steps to *R.*, and turn to face opposite way (two bars); lunge with *R.* foot again, and do four galop steps to come back to place (four bars).



SUFFRAGETTE DANCE

Sleigh-bell Dance

STEP III. (a) Partners look over each other's *R.* shoulder so that both look opposite ways, grasp each other round the waist with *R.* hand, and extend *L.* hand sideways. With *L.* toe extended sideways to floor jump round eight steps on *R.* foot (four bars).

Reverse arm positions, and do eight steps round on *L.* foot (four bars).

(b) Drop hands. Step forward (a long step) with *R.* foot; bring up *L.* toe to heel of *R.*, and draw up body to the salute (two bars) (*L.* arm is behind at waist). Stamp to *L.* with *L.* foot (one bar); bring heels together (one bar). (Partners go past each other, keeping to *R.*, and looking slightly over *L.* shoulder at each other.)

(c) Clasp hands behind head, and jump round on spot eight times by *R.* on both feet. On the last jump, throw up both feet behind, and strike with both hands as previously (four bars).

STEP IV. Running step on heels. Kick alternate feet well out in front, knees stiff and toes turned up.

DRESS

White cloth or sateen tunics edged with white fur or white marabout; black leather belts, scarlet or black tights; red morocco top-boots (or simply black sandals); close-fitting, white, peaked caps trimmed with fur. Sleigh bells are fastened under hem of tunics. Boys and girls wear the same dress.

MUSIC

Sleigh Bells.

FIG. I. 16 BARS

Back



DIAGRAM I

Dancers are as in Diagram I, facing front.

Figure and Character Dances

4 BARS. All do Step I (a) to change places. Nos. 1 and 2 and Nos. 3 and 4 begin with *L.* foot; Nos. 5 and 6 and Nos. 7 and 8 begin with *R.* foot.

Nos. 1 and 2 and Nos. 3 and 4 pass in front of Nos. 5 and 6 and Nos. 7 and 8 respectively.

4 BARS. All do Step I (b) to come back to places.

8 BARS. Repeat; then partners face each other.

FIG. II. 16 BARS

4 BARS. All do Step II (a).

4 BARS. All do Step II (b), partners moving away from each other. Nos. 4 and 7 must pass each other, likewise Nos. 2 and 5, so that all are now as in Diagram II, facing as arrows indicate. Nos. 5 and 7 keep to inside when passing Nos. 2 and 4.



DIAGRAM II

8 BARS. All do Step II (c) in positions as in Diagram II (Photograph I). At the end of the first four bars all are as in Diagram III, facing as arrows indicate.



DIAGRAM III

At the end of the eight bars all are as in Diagram I, but partners face each other.

FIG. III. 32 BARS

8 BARS. All do Step III (a) round by *R.* eight steps; then by *L.* eight steps.

4 BARS. All do Step III (b) so that all are now as in Diagram III (Photograph II).

Sleigh-bell Dance

4 BARS. All do Step III (c).

16 BARS. Repeat so that all are in places as in Diagram I; partners face each other.

FIG. IV. 16 BARS

4 BARS. Beginning with *R.* foot, all do Step I (a) so that Nos. 1 and 3 and Nos. 5 and 7 come to front and Nos. 2 and 4 and Nos. 6 and 8 go to back.

4 BARS. All do Step I (b) to come back to places.

8 BARS. Repeat.

FIG. V. 16 BARS

Repeat Fig. II.

FIG. VI. 32 BARS

Repeat Fig. III.

FIG. VII. 24 BARS

4 BARS. Beginning with *R.* foot, all do Step I (a) as in Fig. IV.

4 BARS. All do Step I (b) to come back to places.

8 BARS. Repeat.

2 BARS. All do Step II (b) four steps backward, *i.e.* partners move away from each other.

6 BARS. All do Step IV to go out to *L.* as in Diagram IV, Nos. 2, 4, 6, 8 following Nos. 1, 3, 5, 7 respectively.



DIAGRAM IV

26. SHEPHERDS' DANCE

With crooks. For four couples

STEPS USED IN DANCE

STEP I. (a) Bow. B. place heels firmly together, knuckles of *L.* hand resting on waist. With *R.* hand the crook is brought round with a sweeping movement to front. The body is gracefully inclined at the same time and the knees are kept stiff.

(b) Curtsy. G. step backward with *L.* foot, and bring up *R.* foot in front (third position). The dress is held lightly with *L.* hand, the body is gracefully inclined, and the crooks rest on the ground.

Reverse for *L.* curtsy.

STEP II. Chassé step. Step forward (or to *R.*, as may be indicated in dance) with *R.* foot, bring up *L.* foot to heel of *R.* Repeat as often as indicated in dance.

Reverse to go backward (or to *L.*), beginning with *L.* foot.

STEP III. Setting step with points. Do three short steps to *R.*, beginning with *R.* foot (one bar); point toe of *L.* foot before and behind *R.* foot (one bar).

Repeat to *L.*, beginning with *L.* foot (two bars).

STEP IV. Balancé. Step to *R.* with *R.* foot; bring up *L.* foot to heel of *R.*, rising on toes (one bar).

Reverse to *L.* (one bar).

DRESS

Full court dress as in photographs, but simple white dresses, white socks, black sandals, and black velvet hair-bands, Grecian style, will suit very well. Boys also may wear ordinary dress.

Shepherds' Dance

The long crooks are held in the *R.* hand throughout the dance, which is a stately measure, with which facial expression and head and body movements should be in accord.

MUSIC

Here's to the Maiden, sung in *The School for Scandal*; or *Shepherds' Dance* from the music to *Henry VIII* (Edward German).

FIG. I. 16 BARS

Dancers stand in positions as in Diagram I, *R.* toe pointed in front, crooks on ground.

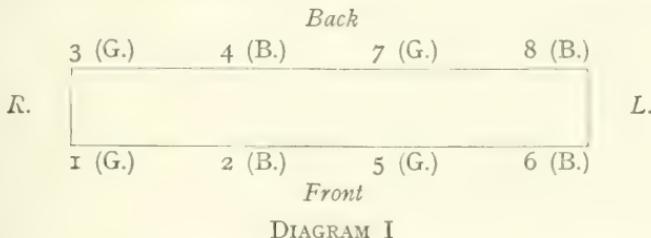


DIAGRAM I

2 BARS. Nos. 1 and 2 and Nos. 5 and 6 do Step II to change places, B. going to *R.*, and passing behind G., who go to *L.* All are as in Diagram II.

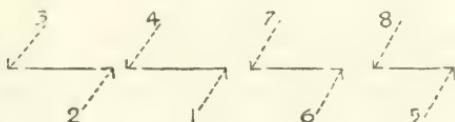


DIAGRAM II

2 BARS. All do Step III to *R.* to set to each other in pairs, *i.e.* Nos. 2 and 3, Nos. 1 and 4, Nos. 6 and 7, Nos. 5 and 8, as indicated by dotted lines in Diagram II.

2 BARS. All do Step III to *L.*, *i.e.* back to places as in Diagram II.

2 BARS. Turn neatly on toes by *R.* on spot.

Figure and Character Dances

8 BARS. Repeat previous eight bars with Nos. 3 and 4 and Nos. 7 and 8 changing places.

All are now as in Diagram III.

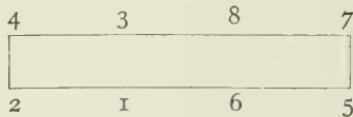


DIAGRAM III

FIG. II. 16 BARS

2 BARS. All do Step II sideways to original places, B. passing behind G.

4 BARS. All go round clockwise, doing Step II in two circles of four, *i.e.* Nos. 2, 1, 3, 4 and Nos. 6, 5, 7, 8.

2 BARS. B. bow. G. curtsy in original places.

2 BARS. B. do Step II to places behind partners so that all are as in Diagram IV.



DIAGRAM IV

2 BARS. B. do Step IV to *R.* and to *L.*, G. do Step IV to *L.* and to *R.* Crooks rest on ground.

2 BARS. B. each take partner's *L.* hand, and turn partners outward and under their arms (Photograph I). Drop hands.

2 BARS. B. do Step II back to places as in Diagram I.

FIG. III. 16 BARS

2 BARS. Nos. 2 and 3 advance to meet each other, likewise Nos. 6 and 7, doing Step II three times, beginning with *R.* foot. Point *L.* toe (Photograph II).



Shepherds' Dance

2 BARS. Nos. 2 and 3 and Nos. 6 and 7 retire back to places, doing Step II three times, beginning with *L.* foot; point *R.* toe.

3 BARS. Nos. 2 and 3 and Nos. 6 and 7 do Step II to meet, then go round each other, keeping to *L.*, back to places. Crooks are gracefully extended and touching as dancers move round each other, and heads are slightly turned over *R.* shoulder toward each other.

1 BAR. B. bow. G. curtsy.

8 BARS. Nos. 1 and 4 and Nos. 5 and 8 repeat previous eight bars.

FIG. IV. 16 BARS

2 BARS. All do Step II clockwise in two circles of four hands touching but not joined. Form line at back as in Diagram V.

4, 2, 1, 3, 8, 6, 5, 7.

DIAGRAM V

2 BARS. All do Step IV to *R.* and to *L.*, crooks resting on ground; then Nos. 2 and 1 and Nos. 6 and 5 form arch with crooks.

4 BARS. Nos. 4 and 3, Nos. 8 and 7, do Step II, turning outward, then underneath arch to front.

4 BARS. Nos. 4 and 3, Nos. 8 and 7, do Step II, casting off toward back; and when there, do Step IV to *R.* and to *L.*

4 BARS. Nos. 4 and 3, Nos. 8 and 7, face each other, do Step II under arch and down to front, turn outward and go toward back, while Nos. 2 and 1 and Nos. 6 and 5 do Step II to front. All are as in Diagram III.

FIG. V. 16 BARS

2 BARS. Nos. 1 and 4 and Nos. 2 and 3 do Step II to meet in centre; point *L.* foot.
At the same time Nos. 5 and 8 and Nos. 6 and 7 do likewise.

2 BARS. All do Step II back to places, beginning with *L.* foot; point *R.* foot.

Figure and Character Dances

3 BARS. All turn neatly on toes by *R*.

1 BAR. B. bow. G. curtsy.

2 BARS. Nos. 1 and 4 do Step II to change places, keeping to *R.*; Nos. 5 and 8 do likewise.

At the same time Nos. 2, 3, 6, 7 do Step IV to *R.* and *L.* in places.

4 BARS. All do Step II clockwise to original places as in Diagram I.

2 BARS. All do Step IV to *R.* and to *L.* in places.

TABLEAU. 16 BARS

8 BARS. Nos. 1, 3, 5, 7 follow Nos. 2, 4, 6, 8 respectively, each group of two walking in a circle to *R.*, then B. stand in centre, back to back, each with crook upright in *R.* hand, and each holding partner's *L.* hand with *L.* G. kneel on *L.* knee, with crooks sloping to ground and faces turned toward partners (Diagram VI).

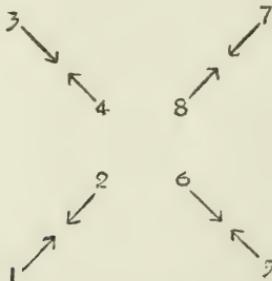


DIAGRAM VI

8 BARS. Remain in tableau.

Note.—If *Shepherds' Dance* is used, allowance must be made for the fourteen bars introductory, during which dancers walk into position from both sides of stage in stately fashion. At the end of the dance the tableau will be correspondingly longer to suit the music.

27. COURT MINUET

With fans. For four couples

STEPS USED IN DANCE

STEP I. (a) Bow. B. place heels firmly together, knuckles of L. hand resting on waist. Bring R. arm round to front with sweeping movement, and at the same time incline the body gracefully. The knees are kept stiff.

(b) Curtsy. G. step to R. with R. foot; place L. foot behind at short distance from R.; bring R. foot up to L. (third position), and at the same time bring open fan gracefully to front. The dress is held lightly with L. hand.

Reverse for L. curtsy.

(To open fan, give it a quick downward and upward jerk when the toe is pointed at completion of the step previous to the curtsy.)

STEP II. Minuet step. Do three small steps, beginning with R. foot (one bar); point to L. with L. foot (one bar), and incline body slightly over to L.

Repeat, beginning with L. foot (two bars).

STEP III. Step to R. with R. foot, swing round to L. on both toes, so as to point L. foot in second position (one bar). (Look over shoulder in direction of pointed toe.) Raise L. foot behind R. knee with quick movement, and place toe of L. foot to heel of R. (one beat); step to R. with R. foot (one beat); bring L. foot to heel of R. (one beat). This step occupies two bars. (Fans are open, arms are raised with palms of hands uppermost during first bar, and gradually lowered to sides during second bar.)

Reverse, beginning with L. foot.

Figure and Character Dances

DRESS

Full court dress as in photographs. B. carry lace handkerchiefs, G. small fans in *R.* hands. Simple white dresses, white socks, black sandals, black velvet hair-bands may be substituted for the more elaborate dress of G., while B. may wear ordinary dress.

MUSIC

From *Don Giovanni* (Mozart).

FIG. I. 16 BARS

Dancers are at both sides of stage as in Diagram I, partners' inside hands joined, fans closed.

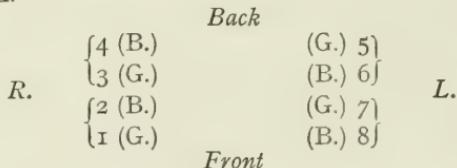


DIAGRAM I

4 BARS. Lines do Step II twice to come to meet, couples beginning with outside foot.

2 BARS. B. do Step II once backward, beginning with *L.* foot. G. do Step II once forward, all to take up positions as in Diagram II, facing front.

2 BARS. B. bow. G. curtsy.

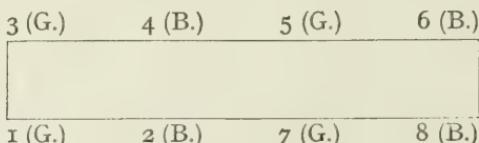


DIAGRAM II

6 BARS. All do Step II three times forward, G. beginning with *R.* foot, B. with *L.*

2 BARS. B. bow. G. curtsy.

Court Minuet

FIG. II. 16 BARS

6 BARS. Partners join *R.* hands, and do Step II three times round in small circle, beginning with *R.* foot. (When pointing *L.* foot, *i.e.* outside foot, partners draw close to each other, and look over *L.* shoulder at pointed toe. When pointing *R.* foot, *i.e.* inside foot, both look at each other under the arms.)

2 BARS. B. bow. G. curtsey.

8 BARS. Partners join *L.* hands, and repeat above eight bars.

FIG. III. 16 BARS

6 BARS. All do Step III three times, B. going to *R.* and passing behind partner, G. going to *L.* in front of partner. (At end of first movement of Step III dancers are in position as in Diagram III (a); at end of second movement they are as in Diagram III (b); and at end of third movement they are as in Diagram III (c).)

4	6
3	5
2	8
1	7

DIAGRAM III (a)

4	3	6	5
2	1	8	7

DIAGRAM III (b)

4	6	5
	3	
	8	
2	1	7

DIAGRAM III (c) (Photograph I)

2 BARS. B. take partners' *L.* hands, and turn them outward, then resume position, facing front still as in Diagram III (c).

Figure and Character Dances

6 BARS. All do Step III three times to come back to places, B. going to *L.*, G. to *R.*
At the end of first movement of Step III dancers are as in Diagram III (b).
At the end of second movement of Step III dancers are as in Diagram III (a).
At the end of third movement of Step III dancers are as in Diagram II.

2 BARS. B. bow. G. curtsy.

FIG. IV. 16 BARS

6 BARS. Partners join outside hands, face toward back, and do Step II three times, beginning with outside foot.

2 BARS. Disengage hands, and, turning outward away from partner, do Step II once to face front again. (Both hands are curved and gracefully raised throughout.)

6 BARS. Join inside hands, and do Step II three times, beginning with inside foot to come to front.

2 BARS. B. bow. G. curtsy.

FIG. V. 16 BARS

6 BARS. Nos. 1 and 4 and Nos. 2 and 3 join *R.* hands across. Nos. 7 and 6 and Nos. 8 and 5 do likewise, and all do Step II, beginning with *R.* foot, three times clockwise in two wheels of four, fans closed.
When toe is pointed at conclusion of last step, open fan as described previously.

2 BARS. B. bow. G. curtsy.

8 BARS. Repeat previous eight bars, joining *L.* hands across, and beginning with *L.* foot. While doing Step II third time, draw into position as in Diagram IV, *i.e.* Nos. 4 and 5 move toward back; Nos. 2 and 7 toward front; Nos. 3 and 1 to *R.*; Nos. 6 and 8 to *L.* All face inward.





COURT MINUET

Court Minuet

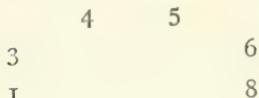


FIG. VI. 48 BARS

4 BARS. Nos. 6 and 8 and Nos. 3 and 1 do Step II twice to meet, arms raised. When lines have just intersected, No. 8 joins L. hand with R. hand of No. 1, and No. 6 joins R. hand with L. hand of No. 3 (Photograph II).

2 BARS. Nos. 8 and 1, with inside hands joined, do Step II to front, and Nos. 6 and 3 do likewise to back.

2 BARS. B. bow. G. curtsey.
At the same time Nos. 4 and 5 and Nos. 2 and 7 do Step II three times as indicated in Diagram V (a) (six bars); then B. bow and G. curtsey (two bars).

All are then as in Diagram V (b).

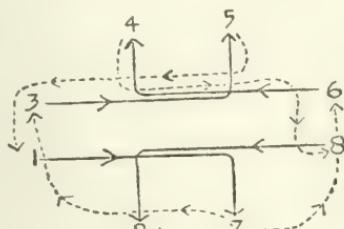


DIAGRAM V (a)

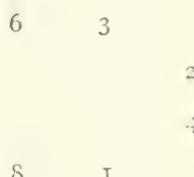


DIAGRAM V (b).

24 BARS. This movement is repeated three times (*i.e.* it is done four times in all) to bring dancers back to positions as in Diagram IV.

16 BARS. Partners join inside hands, and face outward. All do Step II, beginning with outside feet to respective sides, Nos. 1 and 2 and Nos. 3 and 4 going off to R., Nos. 5 and 6 and Nos. 7 and 8 going off to L.

28. EARLY VICTORIAN CRINOLINE DANCE

With parasols. For eight girls

STEPS USED IN DANCE

STEP I. Curtsy to *R.* Step to *R.* with *R.* foot ; place toe of *L.* foot to heel of *R.*, and bend knees (one bar). Reverse to *L.* (one bar). (Dress is held daintily in *L.* hand ; parasols are open and held erect in *R.* hand.)

STEP II. The walk. The two lines exchange places, doing sixteen short steps, beginning with *R.* foot, and keeping to *R.* Lines turn round to face each other on the last four steps (four bars). Repeat back to places (four bars). (Dress and parasols are held as in Step I.)

STEP III. Balancing step forward. (Count seven for this step.) Step forward with *R.* foot ; bring toe of *L.* foot to heel of *R.* (third position), keeping well on toes. Do all this again, then place toe of *R.* foot to heel of *L.* ; step to *L.* with *L.* foot ; place toe of *R.* foot in front of *L.* (fourth position) (two bars).

Balancing step backward. Step backward with *R.* foot ; bring *L.* foot in front of *R.* (third position). Do all this again, then place toe of *R.* foot to heel of *L.* ; step to *L.* with *L.* foot ; place toe of *R.* foot in front of *L.* (fourth position) (two bars).

STEP IV. Cross *L.* foot over *R.* ; step to *R.* with *R.* foot. Repeat as often as indicated in dance. Reverse to go to *L.*

STEP V. Toe step. Touch floor with toe of *R.* foot ; raise *R.* foot in front of *L.* knee ; touch floor with toe of *R.* foot, and raise *L.* foot in front of *R.* knee. (Count four, *i.e.* one bar.)

Touch floor with toe of *L.* foot ; raise *L.* foot in front of *R.*

Early Victorian Crinoline Dance

knee ; touch floor with toe of *L.* foot, and raise *R.* foot in front of *L.* knee (one bar). (With this step keep moving toward front.)

DRESS

Crinoline hooped dresses (four pink and white striped, four blue and white striped, voile) ; hooped petticoats ; white poke bonnets (four trimmed with pink, four trimmed with blue) ; long white silk mittens ; white socks or stockings ; black sandals with black velvet ribbons ; parasols.

MUSIC

My Pretty Jane (Bishop), or *Pavan* (A. Colles).

FIG. I. 16 BARS

Lines face each other as in Diagram I.

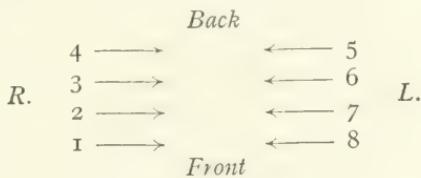


DIAGRAM I

4 BARS. All do Step II to meet and intersect ; lines exchange places.

4 BARS. Do Step II back to places, and resolve into circle formation as in Diagram II by Nos. 2 and 3, 6 and 7, stepping outward.

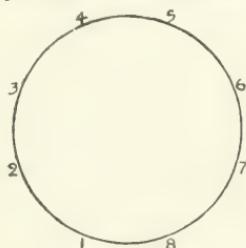


DIAGRAM II

Figure and Character Dances

4 BARS. Do Step III twice to centre, beginning with *R.* foot.

2 BARS. Do Step III once backward, beginning with *R.* foot.

2 BARS. Curtsy to *R.* and to *L.*

Finish as in Diagram I, but face front.

FIG. II. 16 BARS

2 BARS. Do Step III once, but lines move inward in a sideway direction (begin with outside foot). This is to bring lines in close formation, still facing front.

2 BARS. Join *L.* hands ; do Step III once on spot.

2 BARS. Lines cross to opposite places. Do Step IV four times.

2 BARS. Do Step IV four times back to places, and Nos. 2 and 3, 6 and 7 draw into centre (Diagram III).

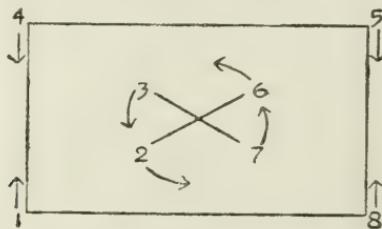


DIAGRAM III (Photograph I)

4 BARS. Nos. 2 and 6, 3 and 7 join *L.* hands across, and do Step III twice in circle, beginning with *R.* foot.

2 BARS. Drop hands, hold dress daintily with *L.* hand, and do Step III once backward, beginning with *R.* foot.

2 BARS. Curtsy to *R.* and to *L.*

At the same time Nos. 1 and 4, 8 and 5 walk to change places (two bars), keeping to *R.*; turn by *R.* on spot (two bars); go back to original places (two bars); curtsy to *R.* and to *L.* (two bars).



EARLY VICTORIAN CRINOLINE DANCE



Early Victorian Crinoline Dance

FIG. III. 16 BARS

All are now as in Diagram IV, facing front.



DIAGRAM IV

2 BARS. Do Step V twice forward; front line then takes half turn to *L.*, back line takes half turn to *R.*

2 BARS. Do Step IV four times, beginning with *R.* foot. The lines meet and intersect, 1 facing 4, 2 facing 3, 7 facing 6, 8 facing 5 (Diagram V).



DIAGRAM V

2 BARS. Do Step IV back to places (Diagram IV), beginning with *L.* foot.

2 BARS. Curtsy to *R.* and to *L.*

2 BARS. Do Step IV four times, Nos. 2 and 3 and Nos. 7 and 6 moving so that all are as in Diagram I.

2 BARS. While in this position all turn round by *R.*, do Step II till all are facing front.

2 BARS. Do Step IV four times, Nos. 2 and 3, 6 and 7 moving into position as in Diagram IV.

2 BARS. Curtsy to *R.* and to *L.*

FIG. IV. 16 BARS

6 BARS. Do Step III three times, beginning with *R.* foot, and all turn in small circle, going round by *R.*

2 BARS. Curtsy to *R.* and to *L.*

Figure and Character Dances

6 BARS. Do Step II, moving in large circle, and working toward back to form a straight line, No. 6 leading.

2 BARS. Curtsy to *R.* and to *L.*

FIG. V. 24 BARS

All are now as in Diagram VI.

5 8 7 2 1 4 3 6

DIAGRAM VI

All face front with parasols over *R.* shoulder (Photograph II).

6 BARS. Do Step V six times to *R.* and to *L.* alternately.

2 BARS. Curtsy to *L.*, and turn round to *R.* to face opposite direction.

8 BARS. Repeat all this, facing back. Curtsy to *L.* and turn to *R.* as before.

8 BARS. Do Step II, coming toward front in pairs from centre of line, *i.e.* Nos. 2 and 1 leading and the others falling in behind from each side. (Parasols are held over outside shoulder, head turned toward partner.)

At front, lines divide and walk off to opposite sides.

29. EARLY VICTORIAN MINUET

In crinolines. For eight girls

STEPS USED IN DANCE

STEP I. Minuet step. Do three small steps, beginning with *R.* foot (one bar); point with *L.* foot (one bar).

STEP II. Walking step.

STEP III. Curtsy. Step to *R.* with *R.* foot; place toe of *L.* foot to heel of *R.*, and bend knees (two bars).

Reverse to *L.* (two bars).

DRESS

Crinoline hooped dresses (four pink and white striped, four blue and white striped, voile); hooped petticoats; white poke bonnets (four trimmed with pink, four trimmed with blue); long white silk mittens; white socks or stockings; black sandals with black velvet ribbons; posies of flowers in *R.* hands.

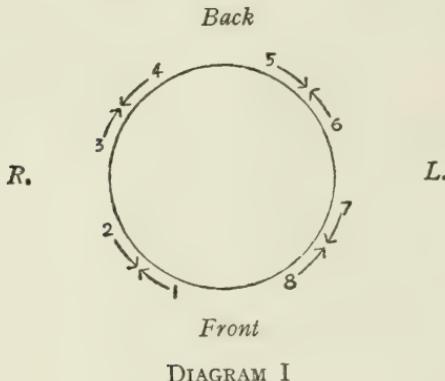
MUSIC

The Lass with the Delicate Air (Michael Arne), or *Menuet* (Paderewski).

FIG. I. 24 BARS

Dancers are arranged as in Diagram I (see next page), and face as arrows indicate.

Figure and Character Dances



2 BARS. All do Step I to *R.*, beginning with *R.* foot, so that partners, still facing, step away from each other.

2 BARS. All do Step I back to places, beginning with *L.* foot.

4 BARS. Turn singly by *R.*, doing Step I twice, to face partner again.

6 BARS. Partners join *R.* hands, and all, beginning with *R.* foot, do Step I three times round (Photograph I). (At end of Step I once. partners are back to back; at the end of Step I three times, partners are facing each other.)

2 BARS. All do Step III to *L.*

6 BARS. All turn singly by *R.*, doing Step I three times.

2 BARS. All do Step III to *L.*, and face inward.

FIG. II. 24 BARS

4 BARS. All do Step I twice to centre, beginning with *R.* foot.

2 BARS. Nos. 2, 4, 6, 8 remain in centre, and do Step I once, turning singly by *R.*, while *at the same time* Nos. 1, 3, 5, 7 do Step I once, backward to places, beginning with *R.* foot.

Early Victorian Minuet

2 BARS. All curtsey to *L.* in position as in Diagram II.

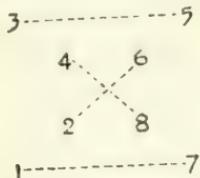


DIAGRAM II

4 BARS. Nos. 1 and 7 join *R.* hands, likewise Nos. 3 and 5, Nos. 2 and 6, Nos. 4 and 8. All do Step I twice going round, beginning with *R.* foot.

4 BARS. Drop hands, and all do Step II toward places, but resolve into two lines (Diagram III), and face as arrows indicate (two bars), then do Step III to *L.* in places (two bars).

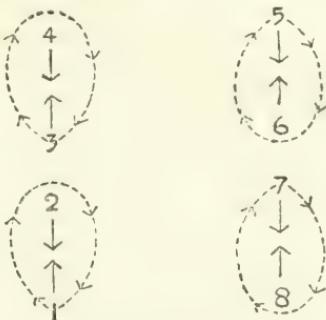


DIAGRAM III

6 BARS. Nos. 2, 4, 6, 8 do Step I on spot, while Nos. 1, 3, 5, 7 do Step I round them respectively, beginning with the *R.* foot and keeping to *L.* (Diagram III).

2 BARS. All do Step III to *L.*, and all face front.

Figure and Character Dances

FIG. III. 24 BARS

8 BARS. With Nos. 1 and 8 as respective leaders, the lines turn inward, do Step II up the middle, turn outward, and when half-way down to places the leaders turn inward, and join hands to form two circles (Diagram IV).

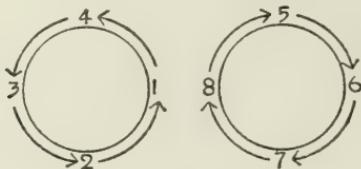


DIAGRAM IV

8 BARS. All do Step I four times as arrows point, and break into Diagram V, facing as arrows indicate.

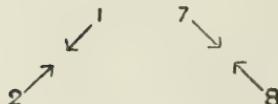
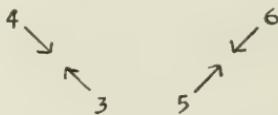


DIAGRAM V

2 BARS. All do Step I once round by *R.* singly.

2 BARS. Nod over *L.* shoulder to each other, *i.e.* No. 1 nods to No. 2, etc. (one bar) (Photograph II); nod over *R.* shoulder to each other (one bar).

4 BARS. Corner partners join *L.* hands, and do Step II twice, Nos. 2, 4, 6, 8 on spot, and turn Nos. 1, 3, 5, 7 respectively under their arms, and all face inward in circle formation as in Diagram VI.



EARLY VICTORIAN MINUET

Early Victorian Minuet

FIG. IV. 48 BARS

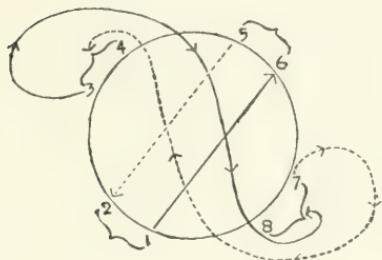


DIAGRAM VI

8 BARS. Nos. 1 and 2 and Nos. 5 and 6 do Step I across four times to change places, while *at the same time* Nos. 3 and 4 and Nos. 7 and 8 make a *détour* outward to *R.*, doing Step II, and change places (Diagram VI). All are now as in Diagram VII.

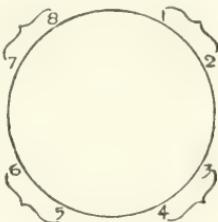


DIAGRAM VII

4 BARS. Facing partners, all do Step I to *R.*, then to *L.*

4 BARS. Join *R.* hands, and all do Step I twice round, beginning with *R.* foot. Toward the end of second step Nos. 2, 4, 6, 8 draw into centre, and join *L.* hands across.

4 BARS. All do Step I, the four in centre going round in wheel formation with small steps counter-clockwise, the outer four, with longer

Figure and Character Dances

steps, and keeping relative position with corner partner, clockwise.

4 BARS. Join *L.* hands with partner, *i.e.* Nos. 1 with 2, etc., and all do Step I twice, No. 1 turning No. 2, No. 3 turning No. 4, etc., under the arm during the second step.

All are back to position as in Diagram VI.

24 BARS. With Nos. 1 and 2 leading, all do Step I four times counter-clockwise, then eight times out to *L.*; Nos. 1, 3, 5, 7 turning partners underneath arm as formerly every fourth step.

30. NO. 3 OF "MOMENTS MUSICAUX"

For eight girls

STEPS USED IN DANCE

STEP I. Chassé step. Step forward with *R.* foot; bring up toe of *L.* foot to heel of *R.* Repeat as often as indicated in dance. Reverse, stepping backward with *L.* foot and bringing up *R.* foot in front of *L.* (With this step *R.* arm is raised forward, wrist and fingers moving in time to music; *L.* arm is raised behind, not so high as *R.*, but wrist and finger movements are the same.) When moving backward, raise *L.* arm, and slightly lower *R.* arm.

STEP II. Polka step forward and backward. (When dancers go forward their arms are extended with palms downmost; when they go backward, their palms are turned uppermost.)

STEP III. Side step. Partners stand back to back; cross *R.* foot over *L.*; step to *L.* with *L.* foot. Repeat as often as indicated in dance. (Extend arms to *R.*, *i.e.* in opposite direction from which dancers are going. *L.* hand will be across body, and head will be turned toward hands.)

Repeat, partners face to face, back to places.

STEP IV. Dip step. Step forward on *R.* foot, and at the same time swing body over in direction of *R.* foot (*R.* arm is outstretched and follows swing of body, *L.* arm raised behind); step backward on *L.* foot, raising *R.* foot in front, toe well pointed (*R.* arm is raised and *L.* lowered). Place toe of *R.* foot to heel of *L.*; step to *L.* with *L.* foot; place toe of *R.* foot in front of *L.* (While this is being done, arms are circled overhead.)

This step occupies two bars. Repeat with *L.* foot (two bars).

Figure and Character Dances

STEP V. Step on *R.* foot, hop on *R.* foot, and draw *L.* leg up, knee bent and toe well pointed downward.

Repeat with *R.* and *L.* foot alternately.

DRESS

Dresses of white or cream casement cloth, hanging loosely from yoke, short sleeves. The dresses are stencilled in black round the hem, the neck, and the sleeves. White tights are worn, black sandals, black velvet hair-, neck-, and wrist-bands

MUSIC

Moments Musicaux, No. 3 (Schubert).

FIG. I. 18 BARS

2 BARS. Introductory. Dancers stand in circle as in Diagram I. Point toe of *R.* foot.

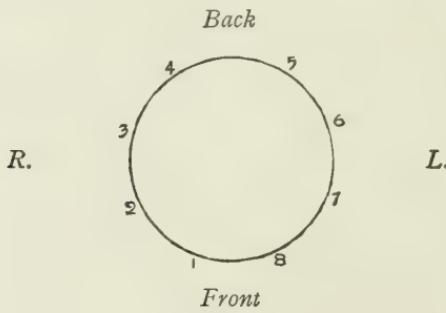


DIAGRAM I

2 BARS. All do Step I four times into centre, beginning with *R.* foot.

2 BARS. Do Step I four times back to places, beginning with *L.* foot.

4 BARS. Repeat.

8 BARS. Do Step II eight times forward and backward alternately in circle, *i.e.* do Step II forward, beginning with *R.* foot and turning on the hop to face the opposite way (one bar); do Step II moving backward, beginning with *L.* foot, and always con-





MOMENTS MUSICAUX

No. 3 of "Moments Musicaux"

tinuing in same direction in circle; turn on the hop to face forward again (one bar).

Repeat until the eight bars are completed.

FIG. II. 32 BARS

All are now as in Diagram II, facing as arrows indicate.

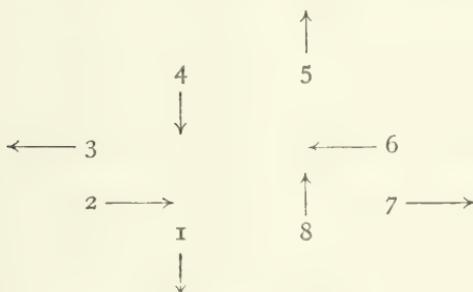


DIAGRAM II

2 BARS. Do Step III four times to *L.*, beginning with *R.* foot, and passing back to back.

2 BARS. Pivot on toes and face partners.

2 BARS. Do Step III four times to *L.* back to places, passing face to face.

2 BARS. Pivot on toes.

2 BARS. All do Step I four times into centre.

2 BARS. Nos. 2, 4, 6, 8 do Step I four times back to places, while Nos. 1, 3, 5, 7 remain in centre, cross *L.* hands over to form wheel, and do Step I four times round.

2 BARS. Nos. 2, 4, 6, 8 pivot in their own places, while Nos. 1, 3, 5, 7 leave hold of hands, and pivot, No. 1 toward No. 2, No. 3 toward No. 4, No. 5 toward No. 6, No. 7 toward No. 8, and take up positions back to back, arms extended and fingers interlaced with partner's.

Figure and Character Dances

2 BARS. Pivot in pairs in above position, and break into two lines (Diagram III). Dancers face as arrows indicate.



DIAGRAM III

2 BARS. Nos. 5, 6, 7, 8 advance toward Nos. 1, 2, 3, 4, doing Step V four times, beginning with *R.* foot.

2 BARS. Nos. 5, 6, 7, 8 keep *R.* foot poised, toe well pointed.

2 BARS. Nos. 1, 2, 3, 4 advance, doing Step I four times, and bow, while Nos. 5, 6, 7, 8 bring *R.* foot round, and kneel on *R.* knee with heads bowed, hands clasped over knee (Photograph I).

2 BARS. Do Step I four times back to places as in Diagram III.

8 BARS. Repeat all this, Nos. 1, 2, 3, 4 advancing toward Nos. 5, 6, 7, 8, doing Step V, beginning with *R.* foot.

FIG. III. 28 BARS

2 BARS. Resolve into circle; then, partners facing each other, *i.e.* No. 1 facing No. 8, etc., all do Step IV, beginning with *R.* foot.

2 BARS. Do Step IV, beginning with *L.* foot.

2 BARS. Partners join *R.* hands, and all, going counter-clockwise, do Step V four times, beginning with *R.* foot (Photograph II). (Nos. 1, 3, 5, 7 are moving forward, Nos. 2, 4, 6, 8 backward.)

2 BARS. Partners join both hands, and Nos. 1, 3, 5, 7 turn partners round under arms.

8 BARS. Repeat round to places.

2 BARS. Pivot in places.

2 BARS. Join hands in circle, and do Step I four times into centre.

2 BARS. Do Step I four times back to places.

No. 3 of "Moments Musicaux"

2 BARS. Nos. 1, 3, 5, 7, beginning with *R.* foot, do Step I four times into centre, arms extended so that tips of fingers of *R.* hand meet in centre, heads turned over *L.* shoulder to look to partners.

At the same time Nos. 2, 4, 6, 8, beginning with *R.* foot, do Step I four times outward, heads turned over *L.* shoulder to look to partners.

(During these two bars the music is becoming gradually slower and softer.)

4 BARS. Centre four hold position as above, well up on toes, while Nos. 2, 4, 6, 8 kneel on *L.* knee, *R.* arm arched overhead, *L.* arm gracefully extended, and remain thus until the close of the music.

31. VENETIAN GONDOLA SONG

Solo

STEPS USED IN DANCE

STEP I. Glide forward on *R.* foot; bring up *L.* foot to heel of *R.* and rise on toes (half bar); repeat with *L.* foot (half bar); repeat with *R.* foot (half bar); pivot on toes to make a complete turn (half bar). (Swing arms over to *R.* across body when going to *R.*, and to *L.* when going to *L.* Arch arms overhead when pivoting.)

This step occupies two bars.

STEP II. Step back with *R.* toe; bring up *L.* foot in front of *R.* foot (third position); swing upon toes (half bar); repeat with *L.* foot (half bar). (Extend *R.* arm sideways, sweep *L.* arm over in front of body when stepping back with *R.* foot. Reverse arm positions when stepping back with *L.* foot.)

This step occupies one bar.

STEP III. (a) *Balancé* forward and backward with rise (one bar), step on *R.* foot, cross *L.* foot over *R.* with a swing, and make a complete turn (one bar).

(b) Do four swinging steps forward, beginning with *R.* foot, and raising *L.* foot out in front, knee stiff, toe pointed (two bars). (Incline body to *L.*, swinging *L.* hand across body, and raise *R.* hand behind when stepping with *R.* foot. Reverse hand positions when stepping with *L.* foot.)

Step III (a) and (b) occupies four bars.

STEP IV. Step forward on *R.* foot, and rise on toes, throwing arms

Venetian Gondola Song

upward with palms outward when rising, and bringing them down to side when heels are sinking. Do this twice (one bar). Do pas de Basque to *R.* and to *L.*, progressing, and throwing arms to *R.* and to *L.* across body (one bar).

This step occupies two bars.

STEP V. Spring backward with *R.* foot crossed behind *L.*, both knees bent, and throw both arms to *R.* (half bar). Spring backward with *L.* foot crossed behind *R.*, and throw both arms to *L.* (half bar).

Repeat as often as indicated in dance.

STEP VI. Spring on to *L.* foot (two beats); bring *R.* foot up in front of *L.* (third beat). (Extend *R.* arm sideways; circle *L.* arm in front of body.)

Repeat as often as indicated in dance.

STEP VII. (a) Balancé forward and backward with rise (one bar).

(b) Spring on *R.* foot (two beats); spring on *L.* foot (one beat), and make a complete turn on the spring; point *L.* toe (three beats). (Raise *R.* arm in front, lower *L.* arm behind when balancing forward; reverse arm positions when balancing backward. Extend arms sideways for the spring.)

DRESS

Eggshell-blue silk dress, sleeveless, low-necked, scalloped at bottom hem, and trimmed with silver; or white net dress trimmed with rosebuds; shoes and tights to match; silver hair-fillet to match trimming on dress.

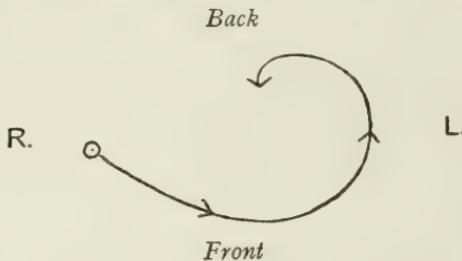
The characteristic movement throughout the dance is a slow, gliding one on toes, and the expression on the face of the dancer is dreamy yet smiling.

MUSIC

Venetian Gondola Song (Mendelssohn).

Figure and Character Dances

Dancer is at *R.* side of stage, as in the diagram.



6 BARS. Do Step I three times round to centre back, as indicated in diagram.

1 BAR. Facing front, do Step II (see Frontispiece).

8 BARS. Do Step III (a) and (b) twice, moving clockwise.

2 BARS. Pivot in place at centre back.

4 BARS. Do Step IV twice, moving clockwise round to front.

2 BARS. Do Step V four times up the middle toward centre back.

1 BAR. Do Step III (b), two steps, coming to front.

1 BAR. Rise on toes, arching arms overhead at centre front, and facing *L.* of stage.

2 BARS. Do Step VI four times, beginning with *L.* foot, moving toward back, and still facing to *L.* of stage.

2 BARS. Pivot in place.

2 BARS. Do Step VI four times, beginning with *R.* foot, moving toward front, and still facing to *L.* of stage.

2 BARS. Do Step V four times, moving backward to *R.* of stage.

1 BAR. Pivot in place.

4 BARS. Do Step VII (a) and (b) twice, moving counter-clockwise as at beginning of dance.

1 BAR. Do Step VII (b) in place at centre back.

6 BARS. Do Step I three times round to centre back clockwise.

1 BAR. Kneel on *L.* knee, clasp hands over *R.* knee.

32. GRACEFUL DANCE

For eight girls

STEPS USED IN DANCE

STEP I. Step forward on *R.* foot; bring *L.* foot to heel of *R.* (third position); step forward again on *R.* foot (one bar); step back on *L.* foot; bring up *R.* foot in front of *L.* (third position); step back on *L.* foot (one bar). Pirouette (two bars): step forward on *R.* foot, and kick out *L.* in front, knee straight; cross *L.* foot over *R.*, and pirouette on *R.* foot, swinging round *L.* to make a complete turn to face same way again. (Skirts are held with tips of fingers, and arms are extended sideways.)

This step occupies four bars.

STEP II. (a) Step forward on *R.* foot; hop on *R.* foot with *L.* foot raised behind, knee bent (one bar). (*R.* arm is lowered in front, *L.* arm is raised behind, skirt held as before.) Step back on *L.* foot; hop on *L.* foot, kicking *R.* foot out in front. (Reverse position of arms.) (One bar.) Repeat (two bars).

(b) Cross *R.* foot over *L.*; step to *L.* with *L.* foot. Do this four times, going to *L.* (two bars). (*L.* arm is extended sideways, while *R.* arm, with sweeping circular movement, brings skirt in across body, then outward.) Cross *L.* foot over *R.*; step to *R.* with *R.* foot. Do this four times, going to *R.* (two bars). (Reverse position of arms.)

This step (a) and (b) occupies eight bars.

STEP III. Bring toe of *R.* foot to heel of *L.*, and at the same time hop on *L.* foot; kick out *R.* foot sideways, and at the same time hop on *L.* foot; bring *R.* foot to take the place of *L.* foot; hop on *R.* foot; kick out *L.* foot sideways (two bars). Repeat with

Figure and Character Dances

L. foot (two bars). (Arms are extended sideways, and dress is held lightly in tips of fingers.)

STEP IV. Do slow polka step forward, beginning with *R.* foot, and kicking *L.* well out in front (two bars); repeat with *L.* foot, kicking *R.* well out in front (two bars); step forward on *R.* foot; hop on *R.* foot, kicking *L.* foot well out in front; step forward on *L.* foot; hop on *L.* foot, turning to face opposite way, and kicking *R.* foot out in front (two bars). (Arms are extended sideways during these six bars.) Step back with *R.* foot (bring arms with circling movement forward, backs of hands touching); bring up *L.* foot to *R.* (third position). (Arms are quickly extended.) Step back with *L.* foot (bring arms with circling movement forward, backs of hands touching); bring up *R.* foot in front. (Arms are quickly extended) (two bars).

This step occupies eight bars.

STEP V. Touch floor in front of *L.* toe with toe of *R.* foot, and at the same time hop on *L.* foot; hop on *L.* foot, and at the same time raise *R.* foot in front, knee bent, toe pointed downward; touch floor in front of *L.* toe with *R.* foot, and at the same time hop on *L.* foot; hop on *R.* foot, and at the same time raise *L.* foot in front, knee bent, toe pointed downward (two bars). (Arms are extended sideways, dress held lightly in tips of fingers.) Repeat with *L.* foot, and hop on *R.* foot (two bars).

This step occupies four bars.

STEP VI. Small chassé step backward. Step back with *R.* foot; bring up *L.* foot in front of *R.* (third position) (half bar). (Arms are extended, dress is held in tips of fingers.) Repeat as often as indicated in dance.

STEP VII. Cross *R.* foot over *L.*; step to *L.* with *L.* foot; cross *R.* foot over *L.* (*R.* arm is circled in front, tips of fingers holding dress; *L.* arm is extended to *L.*) Cross *L.* foot over *R.* with swinging movement; step to *R.* with *R.* foot; cross *L.* foot over *R.* (*L.* arm is circled in front, tips of fingers holding dress, and *R.* arm is extended to *R.*)

This step occupies two bars.



GRACEFUL DANCE

Graceful Dance

STEP VIII. Step forward on *R.* foot; hop on *R.* foot three times, *L.* foot raised behind, knee bent (two bars); step back on *L.* foot; hop on *L.* foot, and at the same time kick out *R.* foot in front, knee straight; step back on *R.* foot; bring up *L.* foot in front (third position) (two bars). (Arms are extended sideways, and dress is held lightly in tips of fingers.)

This step occupies four bars. Repeat with *L.* foot (four bars).

DRESS

Short full dresses, twelve yards wide round hem, of different colours, four scarlet and four white (as in Photograph), or two of each of four colours which blend or contrast; black tights; black shoes; black or scarlet hair-bands (as in photographs), or to match dresses.

MUSIC

Graceful Dance (Smallwood), or *Humoreske, Op. 101, No. 7* (Dvořák).

FIG. I. 32 BARS

Dancers are arranged as in Diagram I, facing front.

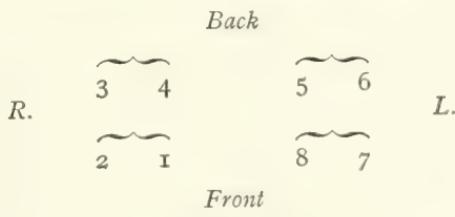


DIAGRAM I

8 BARS. All do Step I twice, beginning with *R.* foot (Photograph I).

8 BARS. All do Step I twice, beginning with *L.* foot, and pirouette to face partner.

8 BARS. All do Step II, finishing so that partners are back to back.

Figure and Character Dances

8 BARS. All do Step II, resolving into circle formation, and facing inward (Diagram II).

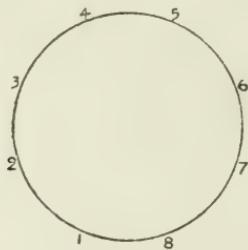


DIAGRAM II

FIG. II. 32 BARS.

8 BARS. All do Step III four times, *R.* and *L.* feet alternately, and resolve into two lines, facing each other, by Nos. 4 and 1, 5 and 8 moving outward (Diagram III).

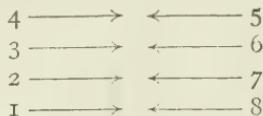


DIAGRAM III

8 BARS. All do Step IV to cross, keeping to *R.*

8 BARS. All do Step IV to come back, keeping to *R.*, but instead of doing the half turn to face opposite way, all do quarter turn to face front, and finish step all in one line as in Diagram IV.

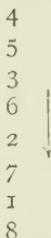


DIAGRAM IV

Graceful Dance

8 BARS. Nos. 8, 7, 6, 5 begin with *R.* foot; Nos. 1, 2, 3, 4 begin with *L.* foot, and all do Step V four times in line, with alternate feet.

FIG. III. 40 BARS

4 BARS. Nos. 8, 7, 6, 5 begin with *R.* foot; Nos. 1, 2, 3, 4 begin with *L.* foot, and all do Step VII (two bars), then all do first half of Step II (*b*) to *L.* and *R.* respectively (two bars).

4 BARS. All do Step I once in places in two lines.

4 BARS. Nos. 8, 7, 6, 5 begin with *L.* foot, Nos. 1, 2, 3, 4 begin with *R.* foot, and all do Step VII (two bars); then all do first half of Step II (*b*) to take up position as in Diagram V (two bars), facing corner partner.

4 BARS. All do Step I once in places as in Diagram V.

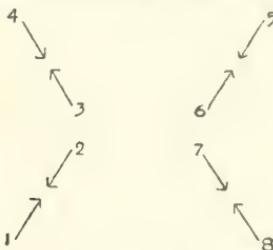


DIAGRAM V

8 BARS. All do Step VIII, beginning with *R.* foot (four bars) (Photograph II), then with *L.* foot (four bars).

4 BARS. Nos. 3 and 7, 2 and 6 join *R.* hands across, and do Step V with *R.* foot (two bars), then with *L.* foot (two bars), progressing round.

4 BARS. Nos. 3, 7, 2, 6 do Step VI backward. *At the same time* Nos. 1 and 5, beginning with *L.* foot, and Nos. 8 and 4, beginning with *R.* foot, do Step VII (two bars), then first half of Step II (*b*) (two bars), so that Nos. 1 and 4, likewise Nos.

Figure and Character Dances

8 and 5, change places. Repeat (four bars) to come back to places as in Diagram V.

8 BARS. With Nos. 2, 3, 6, 7 following Nos. 1, 4, 5, 8 respectively, all do slow polka step round in small circles three times (six bars); then Nos. 1, 4, 5, 8 kneel, facing outward, arms extended sideways, while Nos. 2, 3, 6, 7 remain standing in centre, *R.* hands held high and meeting in centre, *L.* hands lowered slightly, *L.* feet pointed. Remain in tableau, *i.e.* in same places as in Diagram V (two bars).

Note.—If *Humoreske* is used, the movements of the dance must be done more slowly, and attention must be paid to the pauses in the music.



DANCE OF THE NYMPHS

33. DANCE OF THE NYMPHS

For eight girls

STEPS USED IN DANCE

STEP I. Bring toe of *R.* foot to toe of *L.* foot with a spring; hop on *L.* foot, and kick *R.* foot out in front; bring *R.* toe to heel of *L.* foot with a circular movement; step to *L.* with *L.* foot; bring *R.* toe to *L.* heel (one bar). (The last three movements are done in the last two beats of the bar. Count 1, 2, 3, and 4.) (Arms are extended sideways, palms downmost.) Dip forward on *L.* foot, raising *R.* foot behind, knee bent; step backward on *R.* foot, raising *L.* foot in front, knee bent, toe well pointed (one bar). (When dipping forward on *L.* foot, lower *L.* arm in front and raise *R.* arm behind; when stepping back on *R.* foot, reverse position of arms.)

This step occupies two bars. Repeat with *L.* foot (two bars).

STEP II. Do pas de Basque to *R.* and *L.* (one bar); then pirouette to *R.*, *i.e.* step on *R.* foot, hop on *R.* foot, kicking *L.* foot out in front; cross *L.* foot over in front of *R.* foot, and make a complete turn on toes; bring heels together (one bar). (Throw both arms across body to *R.* when beginning with *R.* foot, and to *L.* when beginning with *L.* foot. Arch arms overhead when pirouetting, then bring them to sideways position.)

This step occupies two bars.

STEP III. Cross *R.* foot over *L.*; step to *L.* with *L.* foot; cross *R.* foot over *L.* (half bar); cross *L.* foot over *R.* with a swinging movement; step to *R.* with *R.* foot; cross *L.* foot over *R.* (half bar). Cross *R.* foot over *L.*; step to *L.* with *L.* foot. Do this four times (one bar). (Arms are extended sideways, and wrist movements are more marked than arm movements.)

This step occupies two bars.

Figure and Character Dances

STEP IV. Bourrée. Step to *R.* with *R.* foot; cross *L.* foot over in front of *R.* foot; step to *R.* with *R.* foot; cross *L.* foot over behind *R.* foot (one bar). Pivot by *R.* on *R.* foot and *L.* toe. *L.* toe is pointed to side when the pivot is being done (one bar). Reverse, going to *L.* (two bars). (Extend *R.* hand when going to *R.*, then change hands for pivot. Reverse hand positions when going to *L.*)

STEP V. Spring forward on *R.* foot; throw *L.* foot to take the place of *R.*, and raise *R.* foot in front, knee bent, toe well pointed; hop again twice on *L.* foot (*i.e.* three times in all), progressing round in circle (one bar). (*R.* arm is lowered in front and *L.* arm extended sideways, and bent upward alternately. Reverse position for the three hops.)

DRESS

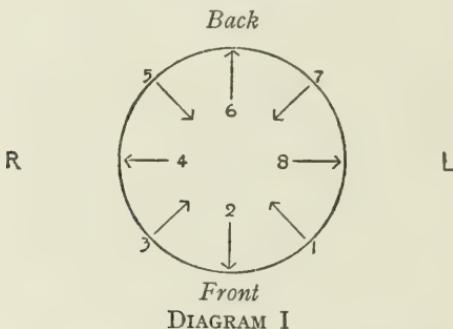
Loose hanging dresses, low-necked, short-sleeved, scalloped at neck, sleeves, and bottom hem, in art shades—grey, dark and light rose, heliotrope, green, cream, fawn, lavender; black velvet hair-bands; black tights; black sandals.

MUSIC

From opera *Masaniello* (Auber).

This dance is executed lightly and daintily, and the music is played delicately and softly throughout.

FIG. I. 16 BARS



Dancers are as in Diagram I, facing as arrows indicate.

Dance of the Nymphs

8 BARS. All do Step I with *R.* and *L.* feet four times, then Nos. 1, 3, 5, 7 face outward.

8 BARS. Nos. 1, 3, 5, 7 do Step I four times, facing outward, while Nos. 2, 4, 6, 8 do Step II four times, progressing clockwise to places again.

FIG. II. 17 BARS

8 BARS. All do Step III four times, beginning with *L.* foot (Photograph I), partners facing each other, so that Nos. 1, 3, 5, 7 intersect with Nos. 2, 4, 6, 8; then begin with *R.* foot so that all move back to places (four bars). Repeat with *L.* and *R.* feet (four bars).

8 BARS. All do Step I with *R.* and *L.* feet four times as at beginning.

1 BAR. All pivot into places as in Diagram II, facing back.



DIAGRAM II

FIG. III. 16 BARS

2 BARS. Lines do Step IV to change places, beginning with inside feet.

2 BARS. Lines do Step IV back to places.

4 BARS. Repeat, and resolve into circle as in Diagram III.

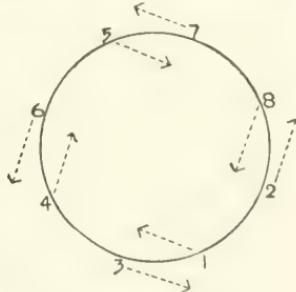


DIAGRAM III

Figure and Character Dances

4 BARS. All do Step V four times, passing each other in pairs by *R.*, and beginning with *R.* foot, *e.g.* Nos. 1 and 3, as indicated by dotted lines in Diagram III, move inward and outward respectively.

4 BARS. All face round quickly and do Step V four times, beginning with *L.* foot back toward places, but form two lines as in Diagram II.

FIG. IV. 17 BARS

4 BARS. Lines do Step IV to change places as previously (two bars) and to come back to places (two bars).

4 BARS. Repeat, and resolve into circle as in Diagram III.

8 BARS. Nos. 1 and 3, and Nos. 7 and 5 do Step IV four times as above, changing places (Photograph II), and coming back to original places twice.
At the same time Nos. 4 and 6 face each other and join *R.* hands, as do Nos. 2 and 8. Nos. 6 and 2 kneel, while Nos. 4 and 8 do pas de Basque round them respectively (four bars) (Photograph II). Then Nos. 4 and 8 kneel, and Nos. 6 and 2 do pas de Basque round them (four bars).

1 BAR. All pivot into circle as in Diagram III.

FINALE. 12 BARS

4 BARS. All do Step I with *R.* and *L.* feet as at beginning.

8 BARS. Draw into centre slowly (one step to each bar), by stepping on to *R.* foot, and drawing *L.* foot up to *R.* with toe pointed. *R.* hand is raised inward, *L.* hand lowered slightly toward pointed toe, and body is inclined over to *L.* Do this three times (three bars). Point *L.* toe (one bar) and remain thus in tableau until final chord.



34. SPRING AWAKES SNOWDROPS, CROCUSES, AND DAFFODILS

Ballet for nine girls and solo dancer

STEPS USED IN DANCE

STEP I. Small running step.

STEP II. Smooth gliding polka step on toes.

STEP III. Step on *R.* foot ; hop on *R.* foot three times, *L.* foot raised well up behind, knee bent ; step on *L.* foot ; hop on *L.* foot, *R.* foot extended in front ; place *R.* foot behind, and pivot a half turn by *R.* to face opposite direction (two bars).

Repeat with *L.* foot (two bars).

STEP IV. Bourrée. Step to *R.* with *R.* foot ; bring toe of *L.* foot to heel of *R.* ; step to *R.* with *R.* foot ; bring *L.* foot in front (fourth position).

DRESS

Loose dresses hanging freely from yoke ; three white ones for the Snowdrops ; three heliotrope for the Crocuses ; and three yellow for the Daffodils. Spring has a pale-green dress with wide flowing sleeves. All wear velvet hair-bands, either black or of a colour to match the dress worn.

The dance is done with feet bare.

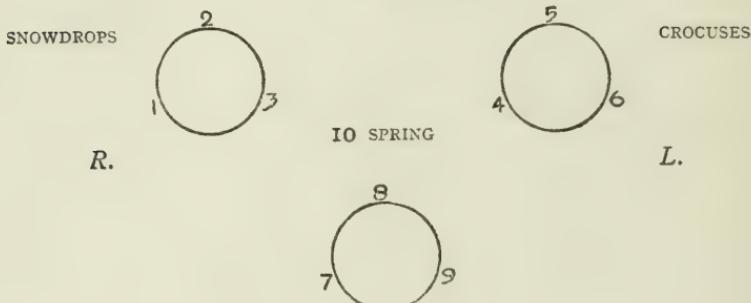
MUSIC

Spring Song (Mendelssohn).

Figure and Character Dances

Position as in Diagram I.

Back



Front
DIAGRAM I

The flowers are asleep—dancers kneeling on *L.* knee, heads bent, eyes closed, hands clasped over *R.* knee. Spring stands in the centre facing front. She points *R.* toe to *R.*, and at the same time arches her arms slightly with flexible wrist movements (Bars 1-2). She now makes a quarter turn to *L.* of stage, and does the same movements (Bars 3-4), then a half turn to *R.*, and repeats the movements (Bars 5-6). Facing the front she kneels on *L.* knee, clasping hands in front, and bending head so that it rests on clasped hands (Bars 7-8). During these eight bars the expression on the face of Spring is one of interested wonder. Spring repeats these movements to back (Bars 9-10), then to front (Bars 11-12), then does Step IV to *R.* (Bars 13-14), pirouettes on *R.* toe to face the group of Snowdrops (Bar 15), and runs forward toward them, arms extended, head and neck outstretched as if eager to awake them (Bars 16-17). Her expression is now one of expectancy and pleasure.

Spring now 'calls' the Snowdrops, with eloquent arm movements, circling the arms overhead, leaning forward and beckoning, and urging earnestly (Bars 18-19). The Snowdrops stir, slowly open their eyes, and

Spring awakes Snowdrops, Crocuses, & Daffodils

look about them, gazing in wonder while Spring's calling becomes more insistent (Bars 20-21). The Snowdrops then stretch out arms and rise (Bars 22-23). No. 2 runs forward with outstretched hands, while Nos. 1 and 3 slowly pivot singly outward (Bars 24-25); they join hands and form a ring (Bars 26-27), and do Step II until Bar 31.

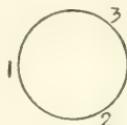
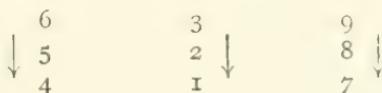


DIAGRAM II

During Bars 24 and 25 Spring does Step I to second group, Nos. 4, 5, 6, the Crocuses, then 'calls' them (Photograph I) (Bars 26-27). They awake, and No. 5 runs forward between Nos. 4 and 6, and all form a line, and do Step II on spot until Bar 31. Meanwhile (Bar 28) Spring is awakening the Daffodils, Nos. 7, 8, 9, who form a line as Nos. 4, 5, 6 did (Bar 31), and all dance into three lines (Diagram III) (Bar 31), Nos. 1, 2, 3 going by the front, Nos. 4, 5, 6 round by back, and Nos. 7, 8, 9 moving into place of Nos. 4, 5, 6.



10

DIAGRAM III

The lines now cross, doing Step II with a smooth gliding motion. Nos. 1, 2, 3 and Nos. 7, 8, 9 go to *R.*, while Nos. 4, 5, 6 go to *L.* (Bars 32-35). The arms are extended sideways and swayed slightly, the wrist movements being more marked than those of the arms, and, on each step, the dancers face the front and back alternately. At the end of Bar 35

Figure and Character Dances

all will be as in Diagram IV. Spring dances round doing Step II while lines are crossing.

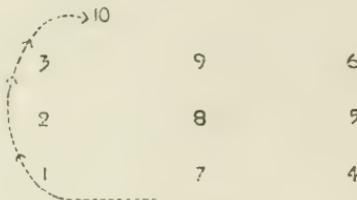


DIAGRAM IV

Lines recross to places (Bars 36-39), while Spring comes to place in centre and continues doing Step II on spot, facing *L.*, front, *R.*, back, in succession, arms arched above head.

The expression throughout the last eight bars is one of happiness and realization.

All do Step II in chain of three—Nos. 6, 3, 9; Nos. 5, 2, 8; and Nos. 4, 1, 7—(Bars 40-47), then resolve into circle formation (Bar 48) as in Diagram V, and run up to hail Spring, with *R.* arm raised (Photograph II), then kneel to Spring (Bar 49), while the music becomes slower.

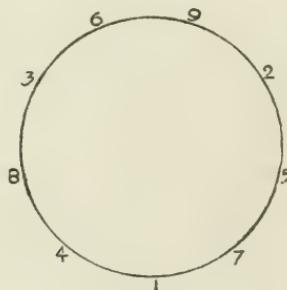


DIAGRAM V

All do Step III in circle formation, beginning with *R.* foot (Bars 50-51), and facing inward. Repeat (Bars 52-53), facing outward; Spring meantime

Spring awakes Snowdrops, Crocuses, & Daffodils

does the same step on spot in the centre. Join hands in ring, and go round clockwise doing Step II (Bars 54-57) to places; Spring does likewise. Repeat Step III to centre, and outward with joyous abandon (Bars 58-61); then join hands and do Step II clockwise (Bars 62-65). Pivot round on R. toe and extend arms to Spring (Bars 66-67).

The flowers remain in this attitude, while Spring dances round doing small chassé step on toes, arms extended sideways, and with wrist movements more marked than those of the arms (Bars 68-71). Her expression is now one of complete satisfaction in a task accomplished, as she surveys in turn Snowdrops, Crocuses, and Daffodils. The flowers form groups of three, and do Step II clockwise in a circle, while Spring does Step II on spot with arm movements (Diagram VI) (Bars 72-78).

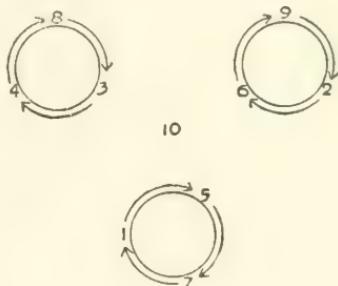


DIAGRAM VI

This is done in happy, sprightly fashion, as if to express the joy of life.

All kneel (Spring also) on *L.* knee. *L.* hand to ear in listening attitude, *R.* hand gracefully outstretched, head inclined slightly to *L.* to hear the singing of the birds (Bars 79-82).

All rise, and in groups of three as above, but without joining hands, do Step II, Nos. 7 and 5 following No. 1 in circle, Nos. 8 and 4 following No. 3, and Nos. 9 and 6 following No. 2. Arms are extended sideways and moved gracefully. Spring does Step II as before in centre (Bars 83-86).

Figure and Character Dances

All break and run into position for final tableau with small running steps on toes, arms swaying upward and downward. No. 7 kneels on *L.* knee in front of Spring, her hands crossed over her breast, head bowed, while Spring stretches both hands over her. The others, in their groups, join hands, with arms well raised ; *L.* foot is raised behind, and head thrown back (Bars 87-88). Remain in tableau (Bars 89-90).

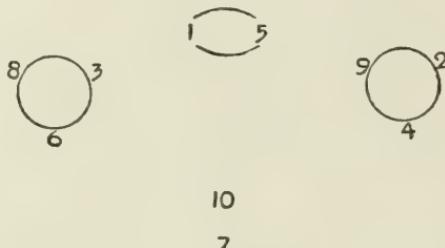


DIAGRAM VII

35. THE RETURN OF SPRING

Solo

Persephone, having left Pluto's grim abode, returns to the upper air to influence all plant life. Expectantly she looks for the first flowers of Spring, but icy Winter still lingers, causing the buds, which are eager to come forth, to keep within their warm coverings. She listens for the singing of the birds, but these companions of the Spring are still silent.

Her continued presence breathes inspiration into all Nature, and soon flowers and birds burst forth to rejoice in the general gladness, occasioned by the return of Persephone to her beloved Demeter.

STEPS USED IN DANCE

STEP I. Smooth gliding pas de Basque on toes.

STEP II. Pirouette. Step on *R.* foot; swing *L.* foot with toe well pointed round in front of *R* and make a complete turn; bring heels together.

STEP III. Chassé step.

DRESS

Loose-hanging pale-green silk dress with loose wing sleeves, pale-green hair-fillet.

The dance is done with bare feet.

The expression of the various emotions—expectancy, disappointment, eagerness, hope, fulfilled desire—on the face of the dancer is a special feature of this dance.

MUSIC

Lieder ohne Wörte, No. 16 (Mendelssohn).

Figure and Character Dances

Dancer is in centre of stage.

She runs forward to *R.* front expectantly, opening arms eagerly, but, as in disappointment, she runs backward to centre, inclining body slightly forward, and circling arms in front (Bar 1). Again, she runs forward to *L.* in search of companions, but they have not yet awakened, and she runs back to place (Bar 2).

In centre, she steps to *R.* with *R.* foot, and, leaning on the *R.* leg, knee bent, *L.* leg partly extended behind, she gracefully sinks, bringing her arms, which were raised overhead, gently down at full stretch, palms uppermost (Bar 3).

From centre she does Step I toward *R.* front with smooth gliding movements to *R.* and *L.*, swaying arms gracefully across body to *R.* and *L.*, then pirouettes by *R.* with arms sideways, palms uppermost (Bar 4). She poses, slightly toward *R.*, with *R.* foot pointed, body poised backward, arms circled in front, then parted sideways in an all-embracing movement (Bar 5) (Photograph I). She then repeats Step I backward to centre, with *L.* and *R.* foot, then pirouettes by *L.* and poses slightly toward *L.* (Bars 6-7).

She does four slow walking steps backward (Bar 8), and kneels on *L.* knee toward *L.*, hands clasped over *R.* knee, and head bowed (Bar 9). Once more, but toward front, she repeats Step I to *R.* and *L.*, and poses (Bars 10-11), then does Step I backward to centre with *L.* and *R.* foot (Bar 12), and listens, *L.* hand to *L.* ear, body inclined backward to *L.*, and *R.* hand raised, palm outmost (Bar 13).

Again she does four slow walking steps backward (Bar 14), and kneels as before on *L.* knee toward centre front (Bar 15).

Suddenly, to the front she does Step III, and kneels on *L.* knee, facing to *L.* (Bar 16). Smilingly she 'calls' the flowers and birds to awake, with graceful hand and arm movements, swaying *R.* then *L.* arm alternately across body (Bar 17) (Photograph II). Then, rising, she walks to *L.*, and flings both hands upward, palms uppermost, rising high on toes, body tense as though in invocation to all Nature (Bar 18). She walks round in small circle by *L.* toward centre as though seeking a response to her call, and poses, body inclined slightly forward, *R.* toe pointed, arms turned outward (Bar 19).

She makes a slow chassé to *R.*, then she springs to a kneeling position





The Return of Spring

on to *R.* foot to face toward *L.*, *L.* foot behind, both knees bent, arms flung apart (Bar 20). Still facing to *L.*, she raises *R.* foot slowly out in front, toe pointed, and circles arms slowly, head poised backward (Bar 21); then she does Step III toward centre, springs into kneeling position, facing front (Bar 22); and walks round by *R.* in small circle to face front (Bar 23).

Toward front she does Step I with *R.* and *L.* foot, then Step II (Bar 24). Then, as though discovering that sleeping Nature has at last awakened, she flings arms apart with joyful abandon (half of Bar 25), and whirls round by *R.* in ecstasy (second half of Bar 25). She repeats (Bar 26), facing to *L.* She flings arms apart again, raising her face in smiling happiness, then runs to *L.* as in greeting (Bar 27), hands outstretched. She runs backward to centre, then to *R.* (Bar 28), and back to centre, where she kneels, then rises (Bar 29), and stands with *L.* foot pointed, head thrown backward, arms apart and arched upward (Bar 30).

36. LASCIA CH'IO PIANGA

For solo dancer and any number of a chorus

STEPS USED IN DANCE

STEP I. Quick running step.

STEP II. (a) Chassé (one bar), then (b) spring to kneel with *L.* foot behind, hands flung apart, then brought slowly round to front and clasped, head bowed (one bar).

STEP III. Step to *R.* with *R.* foot; step to *R.* with *L.* foot crossed over in front of *R.*; step to *R.* with *R.* foot (one bar); point *L.* toe (one bar). (Arms are extended sideways, palms uppermost, and wrist and finger movements are more marked than those of the arms, which are swayed slightly. When *L.* foot is pointed, body is slightly inclined to *L.*, and *R.* hand is higher than *L.* hand.)

DRESS

SOLO DANCER. Loose white dress, white tights, black sandals, black velvet hair-band. Dress may be of cream casement cloth stencilled in black.

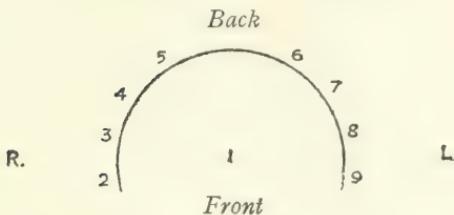
CHORUS also wear loose white dresses, white tights, black sandals, black velvet hair-bands. Dresses may be of cream casement cloth stencilled in black.

MUSIC

Lascia ch'io pianga, from *Rinaldo* (Handel).

4 BARS. All are as in the diagram, chorus kneeling on *L.* knee, hands clasped over *R.* knee, eyes lowered; No. 1 faces front, *R.* foot pointed, hands clasped loosely down in front, head bowed in utter sadness and dejection.

Lascia ch'io Pianga



2 BARS. No. 1 raises her clasped hands to *R.*, eyes looking upward in supplication.

2 BARS. Then she slowly kneels on *L.* knee, facing *R.*, hands clasped over *R.* knee, head bowed.

2 BARS. With clasped hands stretched upward she does Step I toward back as though appealing.

2 BARS. Then, as though no response had been made to her entreaty, she does Step I toward front.

2 BARS. Then she slowly kneels on *L.* knee and on *R.*, and bows her head to the ground, keeping in that position during the following eight bars.

2 BARS. Chorus rise, point *R.* foot in front and implore with hands clasped tensely overhead, eyes looking upward.

2 BARS. They slowly kneel on *L.* knee, hands clasped over *R.* knee, head bowed.

2 BARS. They then rise, and do Step I to gather closer round the central figure as if in sympathy.

2 BARS. All kneel as before.

2 BARS. No. 1, as if aware of their sympathy, lifts her head and gazes wonderingly yet sadly to *R.* and to *L.*, hands outstretched sideways.

2 BARS. She rises slowly and continues gazing around almost questioningly (Photograph I).

2 BARS. The chorus rise, and do Step I backward to original places, and stand, *R.* foot pointed in front, hands clasped down in front, eyes lowered.

Figure and Character Dances

2 BARS. They kneel slowly as before on *L.* knee, while once again No. 1 looks around her despairingly, hands stretched sideways, palms uppermost.

2 BARS. Suddenly No. 1 does Step II, hands outstretched to *R.* toward No. 2, and flings herself into a kneeling posture before her.

2 BARS. She repeats to No. 9.

2 BARS. Then she slowly turns on her toes by *R.*, moving toward the back, arms circling in front and arching overhead.

2 BARS. She then turns to come toward the centre.

4 BARS. From the centre she once more does Step II to *R.* toward No. 2, and continues round to back, where she kneels before No. 6.

8 BARS. No. 1 remains kneeling and facing back, while chorus rise and do Step III with *R.* foot (two bars) (Photograph II) with *L.* foot (two bars), with *R.* foot again, but turn round by *R.* (two bars), then slowly kneel as before (two bars), and face front.

2 BARS. No. 1 with hands outstretched upward does Step I toward back as though in a last despairing effort.

2 BARS. She then does Step I to centre.

2 BARS. Then she kneels on *L.* knee, then on *R.* knee, clasps hands on forehead and bows head to ground.

2 BARS. Chorus rise, point *R.* foot in front, and implore with hands clasped overhead, eyes looking upward.

2 BARS. They slowly kneel as before.

2 BARS. They rise, and do Step I to gather round the central figure as before.

2 BARS. They slowly kneel as before, while No. 1 rises slowly, clasps hands above head, leans forward on *R.* foot, *L.* toe pointed behind.



LASCIA CHIO PIANGA

37. MÆNADS' REVELS

For solo dancer with chorus of nine—or any number

Under the inspiration of the god Dionysus, his worshippers go forth to the wild wood to hold high revelry, led by one of their number, the principal Mænad or Bacchante.

STEPS USED IN DANCE

STEP I. (a) Do four running steps forward, beginning with *R.* foot (one bar). (Arms are extended sideways.)

(b) Pivot by *R.* (one bar). (Arms are arched overhead.)

(c) Hop on *R.* foot four times to make a complete turn, carrying round *L.* foot out to side, toe pointed. (Arms are extended sideways.)

STEP II. Rocking step. Bring *R.* foot close up in front of *L.*; rise on toes, and rock forward and backward, first on *R.* foot, then on *L.* (*L.* arm is extended to side and moved upward, palm outmost; *R.* arm is moved in across body and flung outward.)

STEP III. Step forward with *R.* foot; bring up *L.* foot to heel of *R.*; step forward with *R.* foot; hop on *R.* foot (*i.e.* first half of polka step); step on *L.* foot; hop on *L.* foot; step on *R.* foot; hop on *R.* foot (two bars). (Say *R.*, 2 (one beat), 3, hop (one beat), *L.*, hop (one beat), *R.*, hop (one beat).) Repeat with *L.* foot (two bars) (knees are raised high and toes well pointed; hands are flung upward, and moved from wrist in circling movement).

DRESS

Solo Dancer (Bacchante) wears purple dress, scalloped at hem and sleeves, and trimmed with vine leaves; vine leaves are worn in hair, and bunches of grapes are held in *R.* hand.

Figure and Character Dances

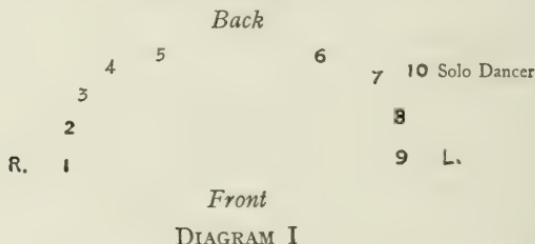
Chorus wear dresses similar to that of solo dancer, but of different tones of purple, and untrimmed ; hair-band to match dress. Each carries a thyrsus, *i.e.* white rod with fir-cone at the top, garlanded with ivy or vine leaves, in *R.* hand.

The dance is executed with bare feet, or Grecian sandals alone may be worn.

MUSIC

Bacchante from *Masque of the Seasons* (D. Stephen).

Dancers are at side of stage as in Diagram I.



2 BARS. Introductory. All run in from sides, doing Step I (*a*) and Step I (*b*) in places as in Diagram II.

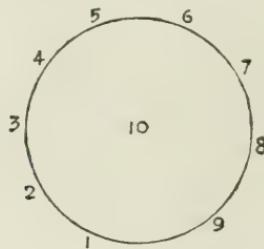


DIAGRAM II

1 BAR. Bacchante does Step I (*a*) to front. Chorus stand with *L.* hand on waist.

1 BAR. Bacchante does Step I (*c*) on spot. Chorus stamp *R.* and *L.* foot on second and third beats of bar.



MENADS REVUE

Mænads' Revels

2 BARS. Bacchante pivots on spot. Chorus pivot on spot (one bar), then stamp *R.* and *L.* foot on second and third beats of following bar.

4 BARS. Bacchante repeats back to centre, and chorus also repeat as for four previous bars.

4 BARS. Bacchante does Step I (*a*) to *L.* side (one bar), Step II (two bars), then Step I (*b*) (one bar), moving as indicated in Diagram III.

4 BARS. Bacchante repeats Step I (*a*), Step II, then Step I (*b*), and is now in centre, facing front.

At the same time chorus do Step I (*c*) on spot (one bar), then run round lightly in two lines as indicated in Diagram III, Nos. 5 and 6 leading (seven bars), and all resolve as in Diagram IV.

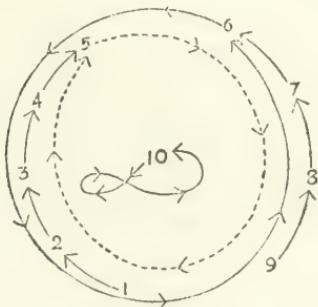


DIAGRAM III

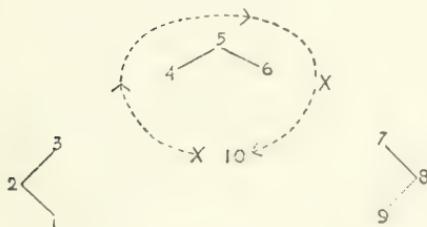


DIAGRAM IV

Figure and Character Dances

Chorus are all kneeling and facing inward ; Nos. 1 and 3, Nos. 4 and 6, and Nos. 7 and 9 form arches with thyrsi, and Nos. 2, 5, 8 rest theirs on floor, in a slanting position.

2 BARS. Bacchante poses in centre (Photograph I), *i.e.* she steps backward on *L.* foot, *R.* toe pointed in front, arches body well backward with lithe, swaying movement, *L.* arm extended outward and downward, *R.* arm circling down in front, across, in front of face and overhead (one bar) ; then swings body over by *R.*, *R.* arm extended, *L.* arm circling round in front and overhead (one bar).

2 BARS. She does eight running steps as indicated by dotted lines in Diagram IV.

2 BARS. She poses outside of circle between Nos. 6 and 7.

2 BARS. She does eight running steps to centre, while chorus rise on last beat, and stand in groups of three with thyrsi meeting in centre of each group.

8 BARS. Bacchante does Step III four times round to *R.* side toward back and to centre, keeping inside groups of three.

At the same time the chorus do Step III four times clockwise, each group of three going round in a circle ; then all break as in Diagram V, Nos. 3 and 7 kneeling.

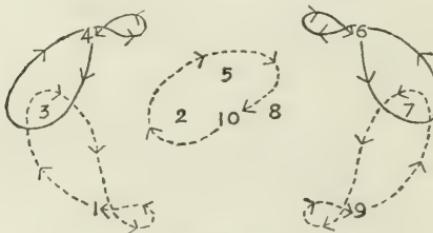


DIAGRAM V

8 BARS. Nos. 1 and 4 and Nos. 6 and 9 run round Nos. 3 and 7 respectively, as indicated in Diagram V (six bars). No. 10 at the same time runs as indicated in Diagram V (six bars) ; then all pivot in places (two bars).

Mænads' Revels

At the same time Nos. 2, 5, 8 do Step I (c) on spot (six bars), then pivot on spot (two bars).

- 2 BARS. Bacchante does Step I (c) in place.
- 2 BARS. She poses in centre as before.
- 1 BAR. She turns quickly to face back, standing on *L.* foot, *R.* foot raised behind, knee bent, and flings grapes with sharp movement of *R.* hand to *L.* of stage.
- 2 BARS. She pivots by *R.* to face front, and moves forward to front, then flings grapes to *R.* of stage.
- 2 BARS. She kneels on *R.* knee, *L.* foot extended on floor in front, and sways body backward to rest weight on *R.* hand which is on floor behind *R.* foot, and extends *L.* arm upward (Photograph II).

During these nine bars each of the chorus, with thyrsus held in *R.* hand horizontally behind head, runs round clockwise (six bars), then kneels on *L.* knee, extending *R.* foot on floor in front, and points thyrsus toward centre (three bars) (Photograph II).

38. THE MERRY ZINGARI

Ballet for twenty-five girls and solo dancer

The gipsies in the encampment are grouped in various attitudes of easy contentment, when one of their number springs into the centre, tambourine in hand, to dance before them. She asks of their generosity, but, receiving no response to her appeal, dances with such light-hearted abandon that all are infected with her gaiety and dance with her. The second appeal has a full response, and all join in the frolic.

STEPS USED IN DANCE

STEP I. Step on *R.* foot ; hop high on *R.* foot, and spring on to *L.* foot. At the same time strike tambourine sharply with *L.* hand, then fling arms apart (one bar).

STEP II. Hop on *L.* foot, lifting *R.* foot in front of *L.* knee, toe well pointed ; place toe of *R.* foot on floor out in front of *L.* foot (half bar) ; bring up *L.* toe to heel of *R.* (half bar) ; spring forward on *R.* foot, kicking *L.* well out in front (half bar) ; spring forward on *L.* foot, kicking *R.* well out in front (half bar). While doing this step the dancer shakes tambourine vigorously, and swings both arms to *L.* (one bar), then to *R.* (one bar).

This step occupies two bars.

STEP III. Swing *R.* foot over in front of *L.* ; hop on *R.* foot, and click heels sharply together in air (one bar) ; swing *L.* foot over in front of *R.* ; hop on *L.* foot, and click heels (one bar) ; cross *R.* foot behind *L.* with a jump (half bar) ; cross *L.* foot behind *R.* with a jump (half bar) ; cross *R.* foot behind *L.* with a jump (half bar) ; cross *L.* foot behind *R.* with a jump (half bar). (Arms are extended sideways.)

This step occupies four bars.



THE MERRY ZINGARI

The Merry Zingari

STEP IV. (a) Step forward on *R.* foot; bring up *L.* foot to heel of *R.*; step forward again on *R.* foot (one bar); step back on *L.* foot; bring up *R.* foot in front of *L.*; step back again on *L.* foot (one bar). (*R.* arm is raised slightly higher than *L.* when dancer is going forward; *L.* arm is raised behind when dancer is going backward, and *R.* arm is swept gracefully down in front of body.)

(b) Pivot (two bars). (Both arms are arched overhead.)

This step occupies four bars.

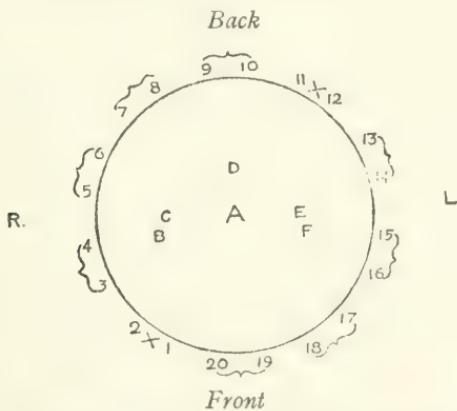
STEP V. Pas de Basque in pairs. (Dancers both look in same direction, and join *R.* hands with *R.* overhead, and *L.* hands with *L.* down in front.)

DRESS

Short, brightly-coloured skirts; white bodices, head-kerchiefs tied gipsy-fashion round heads. The solo dancer wears a loose brown dress, kerchief to match, and carries a tambourine with multi-coloured ribbons in *R.* hand. The dance is done with bare feet.

MUSIC

Hungarian Dance, No. 6 (Brahms).



Dancers are as in Diagram, facing inward to watch solo dancer *A*. Nos. 1 and 2, and Nos. 11 and 12 join hands in pairs, *R.* hand with *R.* and raised

Figure and Character Dances

overhead, *L.* hand with *L.* and lowered in front, *R.* toe pointed. Nos. 3, 5, 13, 15 kneel on *L.* knee, hands clasped over *R.* knee, while Nos. 4, 6, 14, 16 rest *R.* hand on heads of Nos. 3, 5, 13, 15 respectively, *L.* hand on waist. Nos. 7 and 8, Nos. 9 and 10, Nos. 17 and 18, Nos. 19 and 20 in pairs rest inside hands on partner's shoulder, and point outside foot. B, C, E, F, sit with legs crossed in front, hands folded in laps, watching A. D lies at full length, resting chin on both hands.

FIG. I. 21 BARS

1 BAR. Solo dancer, A, does Step I in centre.

1 BAR. Facing front she bows, pointing *L.* toe and bringing tambourine with sweeping circular movement inward across body, then outward.

7 BARS. She pivots slowly round by *R.* a complete circle, easing round on *R.* foot, and *L.* toe out to side, tambourine extended to outside circle, begging.

1 BAR. She bows as before, but with *R.* toe pointed.

2 BARS. She draws *R.* foot slowly up to *L.*, raises it in front of *L.* knee, then points it in front again.

6 BARS. Standing in centre and facing *R.* front of stage, she stamps *R.* foot, and raps tambourine alternately in vigorous fashion, four times in each bar, *i.e.* a stamp, then a rap, to each beat.

1 BAR. She flings both arms upward, rising on toes.

1 BAR. She bows as before.

1 BAR. She swings round by *R.* on both feet one complete turn, rapping tambourine with *L.* elbow on first beat of bar and with *L.* hand on second beat.

During these twenty-one bars the chorus remain in position as at beginning of dance.

FIG. II. 21 BARS

8 BARS. A does Step II four times, progressing in small circle by *R.*, and keeping within the space enclosed by B, C, D, E, F. Chorus

The Merry Zingari

join hands in pairs, *R.* hand with *R.*, *L.* with *L.*, as described previously, and all skip round counter-clockwise to places.

4 BARS. A does Step III from position in centre.

2 BARS. Facing to *R.* of stage with *L.* toe extended sideways, A raps tambourine four times with *L.* elbow and hand alternately.

2 BARS. She swings round sharply to face *L.* of stage and repeats.

2 BARS. She swings round to back and repeats.

During these last ten bars the chorus dance as follows :

8 BARS. Nos. 1 and 2 and Nos. 11 and 12, still with hands joined, and facing in same direction, do Step V four times (four bars), Nos. 1 and 11 beginning with *R.* foot, Nos. 2 and 12 beginning with *L.* foot. They continue doing Step V, turning each other alternately under arms (four bars).

At the same time Nos. 3 and 4, Nos. 5 and 6, Nos. 13 and 14, Nos. 15 and 16, still with hands joined, skip round counter-clockwise in pairs inside of big ring to places (eight bars).

At the same time Nos. 7 and 8 and Nos. 9 and 10 face each other, and Nos. 17 and 18 and Nos. 19 and 20 face each other. They walk four steps to change places with each other, keeping to *R.* (two bars), four steps to turn on spot to face each other again (two bars), then repeat back to places (four bars).

2 BARS. All mark time vigorously on toes (four beats), putting *R.* and *L.* foot behind alternately at each step.

3 BARS. A repeats final three bars of Fig. I in centre. Chorus follow movements of solo dancer, clapping hands twice during last bar, when A raps tambourine.

FIG. III. 21 BARS

1 BAR. A does Step I in centre.

1 BAR. She bows as before, *L.* foot pointed.

7 BARS. She pivots slowly by *R.*, tambourine extended as at beginning of dance, and smiles as each drops money in tambourine (Photograph I).

1 BAR. She bows as before, *R.* foot pointed.

2 BARS. She draws *R.* foot slowly up to *L.*, raises it in front of *L.* knee, then points it in front again.

Figure and Character Dances

During these last twelve bars the chorus dance as follows :

2 BARS. Nos. 4, 6, 8, 10, 14, 16, 18, 20 walk four steps up to A.

7 BARS. Each drops money into tambourine in turn (Photo. I).

1 BAR. They stand round A while she bows.

2 BARS. They walk four steps back to places.

At the same time Nos. 1 and 11 face respective partners, and stand with hands loosely clasped in front, R. toe pointed, while Nos. 2 and 12 extend L. hands toward A and point L. toe (twelve bars).

At the same time Nos. 3 and 5, Nos. 7 and 9, Nos. 13 and 15, Nos. 17 and 19 join inside hands in pairs, and stand with inside foot pointed (12 bars).

6 BARS. A skips round, shaking tambourine aloft, between C and D, round D, between D and E to centre (Photograph II). Chorus Nos. 1 and 2, and Nos. 11 and 12 stamp R. foot and clap hands alternately four times in each bar (Photograph II).

At the same time Nos. 3, 4, 5, 6, Nos. 7, 8, 9, 10, Nos. 13, 14, 15, 16, Nos. 17, 18, 19, 20, join hands to form rings of four, and all skip gaily round counter-clockwise (Photograph II).

3 BARS. Solo dancer A and chorus finish as in Fig. II.

FIG. IV. 21 BARS

12 BARS. Progressing round B, C, D, E, F in small circle, A does Step IV (a) and (b) three times, and finishes in centre facing L. of stage. Chorus. Partners face each other, and all do Step IV (a), then Step IV (b) to change places with each other, keeping to R. and to face each other again (four bars). Repeat back to places (four bars). Partners join both hands as previously, R. with R. and L. with L., and all do Step V four times (four bars).

6 BARS. A in centre stamps R. foot and raps tambourine as previously, turning round on spot by R. a complete circle to face front. Chorus Nos. 1, 2, 11, 12 stamp and clap in time with A. The others continue to do Step V in pairs, but turn each other alternately under arms.

3 BARS. Solo dancer A and chorus finish as in Figs. II and III.



39. IRISH JIG

For any number of couples

STEPS USED IN DANCE

STEP I. (a) Step forward on *R.* foot; hop on *R.* foot; step forward on *L.* foot; hop on *L.* foot (one bar). Repeat as often as indicated in dance (G. waves her handkerchief in *R.* hand; B. twirls his shillelagh overhead).

(b) Shuffle. Step on *R.* foot; shuffle *L.* foot; step on *L.* foot; shuffle *R.* foot (one bar); step on *R.* foot; shuffle *L.* foot; bring heels together (one bar). (Knuckles of both hands are on waist.)

STEP II. Cross *R.* foot over *L.*; step to *L.* on *L.* heel; bring up *R.* toe to *L.* heel; step to *L.* on *L.* toe; bring up *R.* toe to *L.* heel; step to *L.* on *L.* heel; bring up *R.* toe to *L.* heel (two bars). Reverse going to *L.* (Arms are akimbo as in Step I (b).)

STEP III. (a) (Boy's step.) Hop four times on *L.* foot, and touch floor lightly in front with *R.* toe with forward movement (two bars); hop four times on *R.* foot, and touch floor lightly in front with *L.* toe with forward movement (two bars); hop twice on *L.* foot, and touch floor with *R.* toe with forward movement (one bar); hop twice on *R.* foot, and touch floor with *L.* toe with forward movement (one bar). Pivot round by *R.* to face same way again (two bars). (Shillelagh is twirled overhead.)

(b) (Girl's step.) Hop twice on *L.* foot, and touch floor in front with *R.* toe with forward movement (one bar); hop twice on *R.* foot, and touch floor in front with *L.* toe with forward movement (one bar). (G. holds dress daintily in both hands and moves it up and down at each step.) Shake *L.* hand roguishly twice at

Figure and Character Dances

partner (one bar) ; shake *R.* hand twice away from partner, turning eyes toward the hand (one bar) ; place arms akimbo and jerk body saucily to *L.* and to *R.* four times (two bars). Pivot round by *R.* to face same way again (two bars). Each of the parts (*a*) and (*b*) occupies eight bars.

STEP IV. Hop on *L.* foot, touching floor in front with *R.* toe ; hop on *L.* foot and kick out *R.* toe in front (one bar). Repeat with *R.* foot (one bar). Dress is held as in Step III (*b*).

STEP V. Hop on *L.* foot, touching floor in front with *R.* toe ; hop on *L.* foot, kicking out *R.* foot to side front ; swing *R.* toe round to heel of *L.* foot ; step to *L.* with *L.* foot ; bring toe of *R.* foot to heel of *L.* (two bars). Hop on *R.* foot, touching floor in front with *L.* toe ; hop on *R.* foot, kicking out *L.* foot to side front ; swing *L.* toe round to heel of *R.* foot ; step to *R.* with *R.* foot ; bring toe of *L.* foot to heel of *R.* (two bars). Repeat with *L.* foot (two bars). Run four steps backward, beginning with *R.* foot (two bars). (G. has the shillelagh which she has snatched from the B. in the same hand as the handkerchief, and during the first six bars she twirls them in front of him as though teasing ; then he snatches the shillelagh from her before beginning the four running steps.)

DRESS

G. wears scarlet skirt ; white blouse ; green shawl folded three-cornerwise round shoulders, and fastened in front with red rosette ; scarlet hood with green rosettes ; white muslin apron with green rosettes ; green tights ; black sandals ; red kerchief with the harp of Erin on it in *R.* hand.

B. wears green velvet trousers ; scarlet swallow-tail coat with brass buttons ; white vest ; soft 'paddy' hat ; green stockings ; black sandals ; shillelagh in *R.* hand.

MUSIC

The Irish Washerwoman, or *Garry Owen*, or *Saint Patrick's Day*.

Irish Jig

FIG. I. 16 BARS

Back

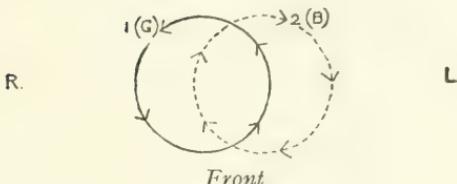


DIAGRAM I

Dancers are as in Diagram I, facing front.

6 BARS. No. 2 follows No. 1, both doing Step I (a) round to places counter-clockwise as indicated in Diagram I.

2 BARS. Do Step I (b) in places.

8 BARS. Repeat, No. 1 following No. 2, and going clockwise as indicated by dotted line in Diagram I.

FIG. II. 16 BARS

2 BARS. Beginning with outside foot, do Step II to change places, B. passing behind G.

2 BARS. Do Step I (b) in opposite places.

4 BARS. Repeat back to places as in Diagram I.

8 BARS. Repeat.

FIG. III. 16 BARS

8 BARS. B. does Step III (a), while at the same time G. does Step III (b) (Photograph I).

8 BARS. Repeat, and finish, facing each other.

FIG. IV. 16 BARS

4 BARS. Both do first half of Step III (a) (Photograph II).

4 BARS. Do eight running steps round each other, beginning with R. foot, keeping to R., and passing back to back round to places.

8 BARS. Repeat.

Figure and Character Dances

FIG. V. 16 BARS

2 BARS. Do Step I (a) twice, beginning with *R.* foot, No. 2 going to back *R.* corner, No. 1 to front *L.* corner, as indicated in Diagram II.

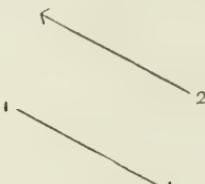


DIAGRAM II

2 BARS. Both do Step IV.

2 BARS. Do Step I (a) twice backward to places.

2 BARS. Do Step I (b), facing front.

8 BARS. Repeat.

FIG. VI. 16 BARS

6 BARS. B. holds G. hood in *L.* hand, and both run round counter-clockwise to places as in Diagram I.

2 BARS. Do Step I (b) in places.

6 BARS. G. pulls shillelagh from B. hand, and pushes B. round clockwise to places, doing Step I (a).

2 BARS. Do Step I (b) in places, and finish, facing each other.

FIG. VII. 16 BARS

8 BARS. Do Step V. (G. does the four running steps backward ; the B. does the four running steps forward.)

8 BARS. G. turns quickly to face same way as B., and both go round counter-clockwise, doing Step I (a), and out to *L.* ; G., followed by B., waves her handkerchief, and looks over *R.* shoulder to B., who twirls his shillelagh overhead.



WELSH DANCE

40. WELSH DANCE

For any number of groups of four

STEPS USED IN DANCE

STEP I. Step to *R.* with *R.* foot; bring up *L.* foot to heel of *R.* (third position); hop on *L.* foot, lifting *R.* foot with toe well pointed downward (one bar). Reverse to *L.* (one bar). (Arms are fully extended downward, fingers interlaced, palms of hands downmost.)

STEP II. Step to *R.* with *R.* foot; step to *R.* with *L.* foot crossed over in front of *R.*; draw *R.* foot up in front of *L.* with a circular movement (count three, *i.e.* one bar for this step). (Arm position is the same as for Step I.) Reverse to *L.* (one bar).

STEP III. Corner step. Bring toe of *R.* foot in front of *L.* and hop on *L.* foot at the same time (one beat); place toe of *R.* foot to side, and hop on *L.* foot (one beat); raise *R.* foot in front, toe well pointed, and hop on *L.* foot (one beat); bring toe of *R.* foot to heel of *L.* (one beat); step to *L.* with *L.* foot (one beat); bring up *R.* foot to *L.* (one beat). (Count six, *i.e.* two bars for this step.) Reverse to *L.* (two bars). (When the dancer begins with *R.* foot, she holds her *R.* hand to ear in a listening attitude, with *L.* hand extended easily. Reverse position when beginning with *L.* foot.)

STEP IV. Do pas de Basque with *R.* and *L.* feet; then, hopping on *L.* foot, touch floor lightly at each hop with toe of *R.* foot, and go to *R.* (four bars). Do pas de Basque with *L.* and *R.* feet; then, hopping on *R.* foot, touch floor lightly at each hop with toe of *L.* foot, and go to *L.* (four bars). (Arms are arched overhead when doing pas de Basque; they are as in Step I when hopping to *R.* or to *L.*)

STEP V. Coupé step. Throw *R.* foot to take the place of *L.* foot; throw *L.* foot to take the place of *R.* foot; throw *R.* foot to take

Figure and Character Dances

the place of *L.*; then do three short running steps forward, beginning with *L.* foot (two bars).

DRESS

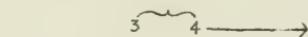
Black skirts with broad border of black and white checked material ; black and white checked shawl round shoulders and crossed in front ; white mutches and long black Welsh hats ; black sandals ; long black stockings ; white aprons.

MUSIC

The Ash Grove (Welsh air).

FIG. I. 36 BARS

Back



R.

1



Front

DIAGRAM I

4 BARS. Introductory. Position: All face front, inside hand of each couple resting on partner's shoulder, knuckles of outside hand on waist.

4 BARS. All do Step I four times, Nos. 1 and 2 beginning with *R.* foot and going to *R.*; Nos. 3 and 4 beginning with *L.* foot and going to *L.*

4 BARS. Do Step I four times back to places.

8 BARS. Repeat.

Nos. 1 and 2 face to *R.*, Nos. 3 and 4 face to *L.* (Diagram II).

Fingers are interlaced in front, palms of hands downmost.



DIAGRAM II

Welsh Dance

4 BARS. All do Step II four times, beginning with *R.* foot so that Nos. 1 and 2 go to back (Photograph I) and Nos. 3 and 4 come to front. (Nos. 1 and 3 face each other in passing, likewise Nos. 2 and 4.)

4 BARS. Do Step III twice, beginning with *R.* foot.

4 BARS. Do Step II four times back to places, beginning with *L.* foot.

4 BARS. Do Step III twice, beginning with *L.* foot.

FIG. II. 32 BARS

4 BARS. Do Step III twice, beginning with *R.* foot.

4 BARS. Nos. 2 and 3 change places, doing Step I, and passing each other face to face.
At the same time Nos. 1 and 4 do small turn by *R.*, doing Step I, and change places immediately after Nos. 2 and 3 have crossed.

4 BARS. Do Step III twice, beginning with *L.* foot.

4 BARS. Nos. 2 and 3 cross back to places, doing Step I as before ; while Nos. 1 and 4 do small turn by *R.* and cross back to places.

4 BARS. All face front and do Step IV to change places, Nos. 2 and 4 passing behind Nos. 1 and 3.

4 BARS. Do Step IV back to places.

4 BARS. Do Step III twice, Nos. 1 and 2 on spot, beginning with *R.* foot ; Nos. 3 and 4 moving forward into line.

I 3 2 4
DIAGRAM III

2 BARS. Do three steps to *R.*, beginning with *R.* foot (one bar) : bring toe of *L.* foot to heel of *R.*, and curtsey (one bar), forefinger of *R.* hand under chin, *R.* elbow resting on palm of *L.* hand.

2 BARS. Run six steps back to places as in Diagram I, beginning with *L.* foot.

Figure and Character Dances

FIG. III. 32 BARS

16 BARS. Do Step III eight times with *R.* and *L.* feet alternately, and progress clockwise in circle back to places.

4 BARS. Do Step I four times into centre, beginning with *R.* foot.

4 BARS. Do Step I four times back to places, beginning with *L.* foot.

8 BARS. Do Step III four times with *R.* and *L.* feet alternately, Nos. 1 and 2 on spot, and Nos. 3 and 4 moving forward into line as in Diagram III.

FIG. IV. 32 BARS

8 BARS. All link arms (Photograph II), fingers interlaced, palms down-most, and do Step V forward four times, beginning with *R.* foot, and turning round by *R.* on the last step to face back. (Heads are moved alternately to *R.* and to *L.* when dancers are doing this step.)

8 BARS. Link arms as before, and do Step V toward back four times, turning by *R.* on last step to face each other, *i.e.* Nos. 1 and 3 face, and Nos. 2 and 4 face.

4 BARS. Do Step IV, beginning with *R.* foot, and moving to *R.*

4 BARS. Do Step IV back to places, beginning with *L.* foot.

4 BARS. Do pas de Basque (two bars), beginning with *R.* foot, then couples, facing each other, do three running steps, keeping to *R.*, to change places and face again (two bars).

4 BARS. Do pas de Basque (two bars), beginning with *R.* foot, then do three running steps to places; face front and curtsey, *R.* forefinger under chin, *R.* elbow resting on palm of *L.* hand (two bars).



41. FRENCH PEASANT DANCE

For sets of two couples

STEPS USED IN DANCE

STEP I. Quick walking step.

STEP II. Running step.

STEP III. Step to *R.* with *R.* foot, swing *L.* foot over in front of *R.* (one bar); step to *L.* with *L.* foot, swing *R.* foot over in front of *L.* (one bar); repeat to *R.* (one bar); stamp three times *L.*, *R.*, *L.* (one bar).

DRESS

B. and G. are dressed alike—tussore tunics with stencilled border in dull red, and red girdle at waist; red tights; black sandals; French cap with tricoloured rosettes.

Facial expression throughout dance is mischievous, coquettish, and roguish.

MUSIC

From *The Pirates of the Savanna* (E. Nehr).

FIG. I. 16 BARS

(G.) 3	4 (B.)
(B.) 2	1 (G.)

DIAGRAM I

I BAR. Partners face each other. Shake inside hands twice to partner so that palms face front.

I BAR. Shake outside hand twice to opposite partner (Photograph I).

I BAR. Point forefinger of inside hand at partner, and look in direction of partner (half bar). Point forefinger of outside hand at opposite partner (half bar).

Figure and Character Dances

1 BAR. Stamp to *R.* and *L.*

4 BARS. Do Step II eight times round own partner, keeping to *R.*, beginning with *R.* foot, passing back to back, then back to places.

8 BARS. Repeat, and resolve into Diagram II.

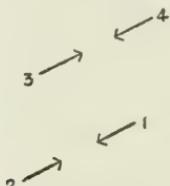


DIAGRAM II

FIG. II. 16 BARS

8 BARS. Do Step II sixteen times, *G.* going backward, beckoning *B.* with forefinger roguishly, while *B.* follow, both arms slightly extended in front (Photograph II).

8 BARS. Join hands and do sixteen slip steps clockwise in circle.

FIG. III. 8 BARS

4 BARS. Face partner. Clap own hands, clap partner's *R.* hand with *R.* (one bar). Clap own hands, clap partner's *L.* hand with *L.* (one bar). Clap partner's two hands, clap own hands three times, and face opposite partner (two bars).

4 BARS. Repeat with opposite partner.

FIG. IV. 16 BARS

8 BARS. *G.* raise inside hands as though to form arch, *B.* do sixteen skipping steps under arch and round partner back to places.

French Peasant Dance

8 BARS. B. raise inside hands, and G. do sixteen skipping steps under arch and round partner back to places.

FIG. V. 24 BARS

8 BARS. Do Step III twice, facing partners.

4 BARS. Join hands, and do Step I eight times to *L.*, beginning with *R.* foot and a stamp.

4 BARS. Do Step I eight times to *R.*, beginning with *L.* foot and a stamp.

8 BARS. Do grand chain, beginning by giving *R.* hands to opposite partner. Partners join *R.* hands and skip off.

42. FRENCH QUADRILLE

With fans. For four couples

STEPS USED IN DANCE

STEP I. Polka step.

STEP II. Pas de Basque.

DRESS

B. and G. are dressed alike—tussore tunics with stencilled border in dull red, and red girdle at waist; red tights; black sandals; French cap with tricoloured rosettes. Fans in *R.* hands.

Facial expression throughout dance is mischievous and coquettish.

MUSIC

From *The Pirates of the Savanna* (E. Nehr).

FIG. I. 32 BARS

Back

	(B.) 4		5 (G.)	
<i>R.</i>	(G.) 3		6 (B.)	<i>L.</i>
	(B.) 2		7 (G.)	
	(G.) 1		8 (B.)	

Front

DIAGRAM I

Lines face each other.

4 BARS. Do Step I four times across, lines intersecting and each keeping to *R.* of opposite partner.

4 BARS. Do Step I four times back to places, then partners face each other.
(Fans are held open in *R.* hand, swept outward gracefully at first step, and back across body at second step.)



FRENCH QUADRILLE

French Quadrille

4 BARS. Do Step II four times, to *R.* and to *L.* alternately. (Fans are open and held high in front with both hands.)

4 BARS. Close fans quickly, and knock them sharply on palm of *L.* hand on first beat of bar. Do Step I twice to change places with partner, keeping to *R.*, and beginning with *R.* foot. Knock fan on hand and do Step I twice, back to places. When open, fans follow swing of body.

8 BARS. Repeat.

4 BARS. Couples, still facing each other, do Step I four times, beginning with *R.* foot to interchange places, *i.e.* Nos. 1 and 2 change with Nos. 3 and 4; Nos. 8 and 7 change with Nos. 6 and 5 (Diagram II).

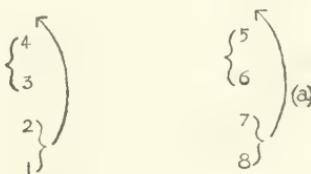


DIAGRAM II

4 BARS. Continuing in same direction, couples do Step I four times back toward original places, then resolve into square formation as in Diagram III.

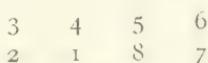


DIAGRAM III

Figure and Character Dances

FIG. II. 16 BARS

4 BARS. Nos. 1 and 3 and Nos. 7 and 5 do Step I four times to meet in centre of each group of four. Nos. 2 and 4 and Nos. 8 and 6 stand in places, and tap four times with closed fan on *L.* hand.

4 BARS. G. swing body over to *R.*, then to *L.*, fan following movement of body, and heels tapping three times in each bar.
At the same time B. do Step I twice up behind partners (two bars), then tap with closed fan three times on partner's *R.* shoulder (one bar), and three times on partner's *L.* shoulder (one bar).

6 BARS. B. put hands on G. waists, and all do Step II six times to *R.* and to *L.* alternately, B. looking over G. *R.* and *L.* shoulders alternately, and G. looking to *L.* and to *R.* alternately.

2 BARS. G. do Step I twice into centre while B. turn to *R.* to corner, facing partner in centre.

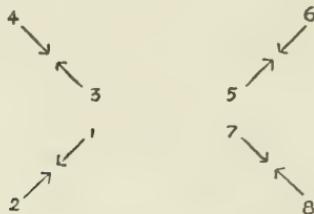


DIAGRAM IV

FIG. III. 24 BARS

2 BARS. With fans held open in both hands, and high in front, all do Step II twice, first to *R.* (Photograph I), then to *L.*

2 BARS. Close fans quickly, knock sharply on palm of *L.* hand, and do Step I twice to change places with partner, keeping to *R.* and beginning with *R.* foot.

4 BARS. Repeat back to positions as in Diagram IV.

8 BARS. G. kneel on *L.* knee, fans in front. B. do Step I eight times round partner.

French Quadrille

8 BARS. G. resume position, then follow their partners, each couple doing Step I eight times in form of small circle (Diagram V).

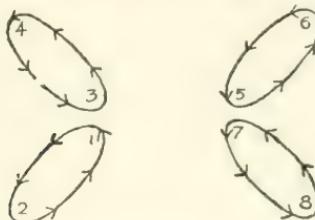


DIAGRAM V

Resolve into position as in Diagram VI, and face as arrows indicate.

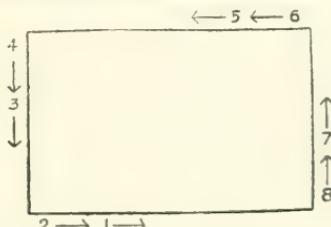


DIAGRAM VI

FIG. IV. 16 BARS

16 BARS. All do Step I four times on each side of square, going in direction of arrows.

B. go *forward*, tapping partner's *R.* shoulder three times (one bar), *L.* shoulder three times (one bar), then shake *L.* forefinger at partner six times during next two bars (Photograph II). Repeat, tapping fan and shaking finger every alternate two bars.

At the same time G. go forward, swinging fan outward, and then across body (two bars), then at the tapping of partners turn to face them and go *backward*, drawing fan downward from eyes at each step (two bars) (Photograph II).

Repeat, going forward; then facing partner, go backward every alternate two bars.

Figure and Character Dances

Step I is done sixteen times until all are back to places as in Diagram VI, which resolves itself into a circle, partners facing each other.

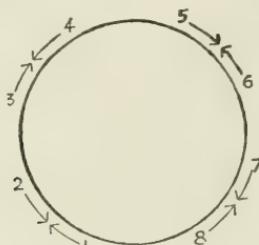


DIAGRAM VII

FIG. V. 48 BARS

- 2 BARS. With fans open and held with both hands on top of head, all do Step II twice, first to *R.*, then to *L.*
- 2 BARS. With *R.* toe to *L.* heel swing round half turn by *R.* to face opposite partner, and tap three times with heels.
- 4 BARS. Do Step II twice, turn as before by *R.* to face own partner, tap three times with heels.
- 8 BARS. Repeat, and with last movement B. kneel and face partners.

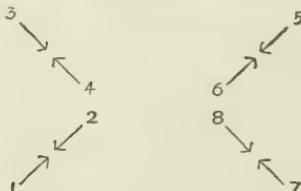


DIAGRAM VIII

- 8 BARS. G. do Step I eight times forward and round partners.
- 8 BARS. B. resume positions and follow their partners. Each couple does Step I eight times in form of small circle as before.
- 16 BARS. B. following own partners, all do Step I off, Nos. 5 and 6, 7 and 8 going to *L.*; Nos. 1 and 2, 3 and 4 going to *R.*

43. TARANTELLA

For four girls

STEPS USED IN DANCE

STEP I. (a) Do four running steps, beginning with *R.* foot (two bars); hop on *L.* foot, touching floor with *R.* foot in front of *L.*; hop on *L.* foot and kick out *R.* foot in front (one bar); hop on *L.* foot, touching floor with *R.* foot in front of *L.*; hop on *R.* foot and kick out *L.* in front (one bar). (Rap tambourines on first beat of first bar, and on first beat of third and fourth bars.)

This step (a) occupies four bars. Reverse, going backward, beginning with *L.* foot (four bars).

(b) Pivot by *R.* (four bars). (Rap tambourines on first beat of first bar; then complete the pivot with arms arched overhead, tambourines silent.)

STEP II. (a) Chassé. Begin by crossing *L.* foot over *R.* to go to *R.*; then bring up *R.* toe to heel of *L.* Do this four times (two bars).

(b) Hop on *R.* foot, touching floor with *L.* foot in front of *R.*; hop on *R.* foot and kick out *L.* foot in front; hop on *R.* foot, touching floor with *L.* foot in front of *R.*; hop on *L.* foot and kick out *R.* in front (two bars). (Rap tambourines as in Step I.)

STEP III. Toe step. Touch floor with toe of *R.* foot with hop; raise *R.* foot in front of *L.* knee with hop; touch floor with toe of *R.* foot with hop; and raise *L.* foot in front of *R.* knee with hop (two bars). Repeat with *L.* foot (two bars). (Rap tambourines on first beat of each bar.)

STEP IV. Rocking step. Bring *R.* foot close up in front of *L.*; rise on toes, and rock first on *R.* toe and then on *L.* Repeat as often as indicated in dance. (Arms are arched overhead, tambourines silent.)

Figure and Character Dances

DRESS

Red skirts with deep border of green ; white chemisettes ; black velvet peaked bodices, laced in front with red cord ; Italian head-dresses of white muslin ; black tights ; black sandals.

Tambourines with multi-coloured ribbons are held in *R.* hands.

The expression throughout is one of smiling cheerfulness, and the dance is executed with graceful abandon.

MUSIC

Tarantella (Heller).

FIG. I. 48 BARS

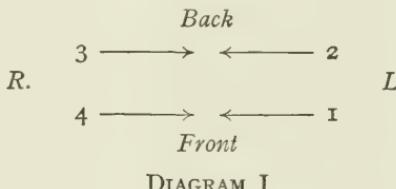


DIAGRAM I

All are as in Diagram I, facing as arrows indicate.

12 BARS. All do Step I (*a*) three times, beginning with *R.* foot to come to meet each other, then with *L.* foot to go back to places, and once more forward with *R.* foot.

4 BARS. All do Step I (*b*) to positions as in Diagram II, and face front.



DIAGRAM II

12 BARS. All do Step I (*a*) three times, with *R.* and *L.* feet alternately as above.

4 BARS. All do Step I (*b*) in places and face to *R.*

12 BARS. All do Step II (*a*) and (*b*) three times with *L.* and *R.* feet alternately, moving to *R.* (Photograph I) and to *L.* alternately.

Tarantella

4 BARS. All do Step I (b) to places as in Diagram III, facing as arrows indicate.



DIAGRAM III

FIG. II. 34 BARS

6 BARS. All do Step III three times, with *R.* and *L.* feet alternately.

2 BARS. All do Step I (b), keeping to *R.*, so that partners exchange places and face each other again.

8 BARS. Repeat back to places as in Diagram III.

4 BARS. All do Step II (a) to places as in Diagram IV.



DIAGRAM IV

4 BARS. All do Step III with *R.* then with *L.* foot, turning outward to make a complete turn on spot.

4 BARS. All do Step II (a) to places as in Diagram III.

4 BARS. All do Step I (b) to places as in Diagram I.

2 BARS. Stand in places and shake tambourines over head.

FIG. III. 14 BARS

4 BARS. Nos. 1 and 3 do Step I (b) to change places, while Nos. 2 and 4 do Step III on spot with *R.* then with *L.* foot.

Figure and Character Dances

4 BARS. Nos. 2 and 4 do Step I (b) to change places, while Nos. 1 and 3 do Step III on spot with *R.* then with *L.* foot.
All are now as in Diagram V.



4 BARS. All run round clockwise until No. 1 is at the front, then fall into line, facing front as in Diagram VI. (Rap tambourines on first and eighth steps.)



DIAGRAM VI

2 BARS. Dancers stand still suddenly in the attitude in which the silence has surprised them, arms apart and slightly arched upward, *R.* foot pointed.

FIG. IV. 32 BARS

12 BARS. Facing front, all do Step I (a) three times with *R.* and *L.* feet alternately, moving forward and backward alternately.

4 BARS. Break from line, and do Step II (a) to places as in Diagram I.

4 BARS. All do Step I (a) into line, facing the back as in Diagram VII.



DIAGRAM VII

8 BARS. All do Step I (a) twice with *R.* then with *L.* foot.

4 BARS. All do Step I (b) to places as in Diagram I.



TARANTELLA

Tarantella

FIG. V. 24 BARS

4 BARS. All do Step III with *R.* and *L.* foot, turning round on spot, and rapping tambourines in front and behind.

4 BARS. All do Step IV, turning round on spot.

16 BARS. Form ring. Hold tambourines aloft in *R.* hand, and with *L.* hand grasp ribbons of the tambourine of dancer on *L.* All do Step IV round to places clockwise (Photograph II), and face as in Diagram I.

FIG. VI. 19 BARS

8 BARS. All do Step I (*a*) forward, beginning with *R.* foot to meet opposite partners and pass round each other, then do Step I (*a*) backward to places, *i.e.* Nos. 1 and 4 go to meet, pass each other, keeping to *R.*, pass back to back, and then back to places. Nos. 2 and 3 do likewise at the same time.

8 BARS. All do Step I (*b*) in places with abandon.

3 BARS. Drop on *L.* knee and remain till final chord, tambourines rapped, then held aloft in *R.* hand, *L.* hand flung outward, head thrown back.

44. CACHUCHA

Spanish dance for boy and girl, or for two girls or any number of couples.

STEPS USED IN DANCE

STEP I. (a) *Balancé.* Step forward on *R.* foot; bring up *L.* foot to heel of *R.*, and rise on toes (one bar). (Arms are circled up to *R.*, and eyes follow movement of hands; castanets are clicked on second and third beats of bar); step backward on *L.* foot; draw up *R.* foot in front of *L.* (third position), and rise on toes (one bar). (Arms are circled downward, across, then up to *L.*, castanets are clicked as before.)

(b) *Pirouette.* Step on *R.* foot; kick *L.* foot out in front (one bar); cross *L.* foot over *R.* and make a complete turn on *R.* foot, swinging *L.* foot round (one bar). (Arms are extended easily, palms uppermost; castanets are silent.)

This step occupies four bars.

STEP II. Do three short running steps forward, beginning with *R.* foot (one bar). (Arms are circled inward, downward, then upward); point *L.* foot (one bar). (*L.* arm and eyes are directed toward the pointed toe; *R.* arm is raised; castanets are clicked on second and third beats of bar.) Repeat, beginning with *L.* foot (two bars). (Positions of arms are reversed.)

STEP III. Step I (a) (two bars); then step on *R.* foot (two beats), and spring lightly on to *L.* foot with a high spring to face opposite direction (one beat). (Arms are thrown upward, castanets silent); step back with *R.* foot (two beats), draw up *L.* foot in front of *R.* (one beat) (third position). (Body is bent in attitude of bowing, *R.* arm is raised, *L.* arm is lowered in front, castanets are silent.)

This step occupies four bars.



LAUREL

Cachucha

STEP IV. Step I (a) (two bars), partners begin with outside feet; then step away from each other with outside foot (two beats); throw inside foot over outside foot with a spring (one beat); step with outside foot and point (one bar). (Arms are extended upward, castanets silent.) Pivot on toes (four bars). (Arms are extended upward, castanets silent.)

This step occupies eight bars.

Repeat with inside foot (eight bars).

DRESS

G. wears black net dress with sequins over black satin skirt; white chemisette, yellow sash with black beaded ends or fringes; yellow and black wrist ribbons; black tights; black sandals; red and gilt beads; black silk cap trimmed with gilt.

B. wears red or black velvet toréador suit; red sash with yellow fringe; red wrist ribbons; black velvet toréador hat; black or red tights; black sandals.

Both G. and B. carry castanets.

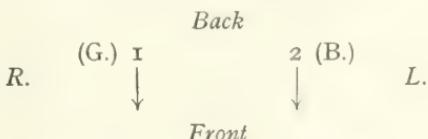
MUSIC

Cachucha (Spanish air).

FIG. I. 16 BARS

4 BARS. Dancers stand undiscovered at side of stage, G. at R. side, B. at L.

4 BARS. Beginning with R. foot, both run in, then face front as in diagram. and do balancé twice. Click castanets.



8 BARS. Both do Step I twice, beginning with R. foot.

Figure and Character Dances

FIG. II. 24 BARS

- 4 BARS. Both do Step II to change places, B. passing behind G., first with *R.* foot, then with *L.* foot, and face each other.
- 4 BARS. Both do Step I (*a*) and (*b*), facing each other.
- 8 BARS. Repeat back to places and face front.
- 4 BARS. Both do Step I once.
- 4 BARS. Pivot on toes by *R.* to face front, and *B.* kneels on *L.* knee.

FIG. III. 16 BARS

- 16 BARS. G. does Step I four times round B. and back to place, while B. remains kneeling, swaying arms with graceful movement.

FIG. IV. 24 BARS

- 4 BARS. Both do Step III to change places, B. passing behind G.
- 4 BARS. Join hands and pivot on toes to own places.
- 8 BARS. Repeat and face front.
- 4 BARS. Both do Step I once.
- 4 BARS. Pivot on toes by *R.*, and face each other.

FIG. V. 16 BARS

- 4 BARS. Both do Step III as above, to change places (see photograph).
- 4 BARS. Pivot singly by *R.*
- 8 BARS. Repeat so that both are as in the diagram.

FIG. VI. 24 BARS

- 8 BARS. Both do Step IV, moving away from each other.
- 8 BARS. Both do Step IV, beginning with inside foot, to come toward each other and face.
- 4 BARS. Both do Step I (*a*) twice.
- 4 BARS. Pivot singly to face front, and kneel on *L.* knee, arms raised sideways, wrists curved, palms of hands uppermost.

45. SCANDINAVIAN DANCE

For nine girls

STEPS USED IN DANCE

STEP I. Running step. While running, kick foot well out in front, knee stiff. (Knuckles are on waist.)

STEP II. (a) Do three running steps forward, beginning with *R.* foot (one bar); cross *L.* foot over *R.* with a jump; cross *R.* foot over *L.* with a jump; bring heels together with a jump (one bar).

(b) Step forward with *R.* foot; bring up *L.* foot to heel of *R.*; step forward with *R.* foot (one bar); step forward with *L.* foot; bring up *R.* foot to heel of *L.*; step forward with *L.* foot (one bar). (Hand positions as in Step I.) Repeat as often as indicated in dance.

DRESS

Black sateen skirts with deep fold of red sateen round hem; white aprons embroidered in red, blue, and yellow; white chemisettes with band of red or blue on sleeves; close-fitting red bonnets stencilled in red, blue, and yellow; white tights or socks; scarlet or black sandals.

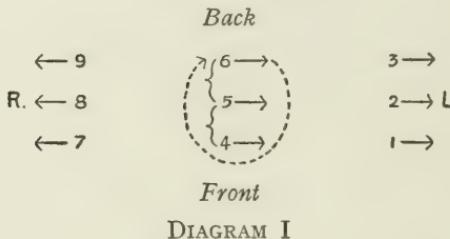
MUSIC

Scandinavian Dance (traditional).

Figure and Character Dances

FIG. I. 32 BARS

Dancers are as in Diagram I, facing as arrows indicate, hands joined.



1 BAR. Nos. 1, 2, 3 and Nos. 7, 8, 9 do Step I, three steps toward *L.* and *R.* side respectively, beginning with *R.* foot.

1 BAR. Mark time, *L.*, *R.*, *L.*, on spot.

2 BARS. Drop hands and do Step I, six steps, singly by *R.* to face inward.

4 BARS. Repeat back to places, and face inward.

At the same time Nos. 4, 5, 6, with hands joined, do Step I as indicated by dotted line in Diagram I, wheeling round to original places. No. 5 remains in her place, doing Step I, while Nos. 4 and 6 do bigger steps to come round to original places (eight bars).

2 BARS. Nos. 1 and 5 do Step II (*a*) to meet.

4 BARS. They join hands, *R.* with partner's *L.*, and look over partner's shoulder, and do Step II (*b*) four times round on spot, with *R.* and *L.* feet alternately.

2 BARS. Both do Step I to place of No. 5. No. 1 takes place of No. 5, who is immediately in front of her.

8 BARS. Nos. 5 and 9 repeat the above eight bars (Photograph I), and all then run into circles of three as in Diagram II.





Scandinavian Dance

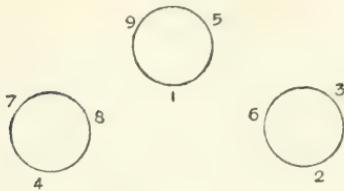


DIAGRAM II

6 BARS. All do Step I clockwise.

2 BARS. Break and do Step I to places as in Diagram I, but Nos. 1, 2, 3 and Nos. 7, 8, 9 face inward.

FIG. II. 32 BARS

2 BARS. Nos. 1, 2, 3 and Nos. 4, 5, 6 do Step I, six steps, to meet.

2 BARS. Do Step I, six steps back to places; then Nos. 4, 5, 6 turn quickly to face Nos. 7, 8, 9.

4 BARS. Nos. 4, 5, 6 and Nos. 7, 8, 9 do Step I, six steps, to meet, and six steps back to places, then Nos. 4, 5, 6 turn quickly to face Nos. 1, 2, 3 again.

8 BARS. Nos. 3 and 5 come to meet, doing Step II (a), then Step II (b) round, and No. 3 takes place of No. 5, who is immediately in front of her.

8 BARS. Nos. 5 and 7 repeat the above eight bars, and then all run into circles of three as in Diagram III.

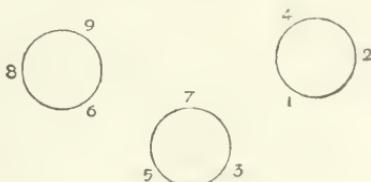


DIAGRAM III

6 BARS. All do Step I clockwise.

2 BARS. Break and run to places, and face as in Diagram I.

Figure and Character Dances

FIG. III. 32 BARS

8 BARS. Repeat as at beginning of dance.

8 BARS. Nos. 2 and 5 come to meet, doing Step II (a), then Step II (b), then No. 2 takes place of No. 5.

8 BARS. Nos. 5 and 8 repeat the above eight bars ; then Nos. 2, 5, 8 form a ring in the centre.

8 BARS. Nos. 2, 5, 8 do Step I clockwise in centre, while Nos. 1, 4, 7, 9, 6, 3 do Step I counter-clockwise round (Photograph II). All run to places as in Diagram IV, and face as arrows indicate.



DIAGRAM IV

FIG. IV. 16 BARS

8 BARS. In lines, all do chain of three. Partners face each other, *e.g.* Nos. 1 and 2 give *R.* hands to each other, and do Step I past each other as in chain (two bars). Meanwhile No. 3 does Step I in small circle outward, and then comes round to give No. 1 her *L.* hand on first beat of third bar. Then while Nos. 1 and 3 are doing Step I round each other (two bars), No. 2 does Step I in small circle outward, and comes round to give No. 1 her *R.* hand on first beat of fifth bar. No. 1 repeats with No. 3. The other two lines do likewise.

8 BARS. All do Step I out to *L.* in order as in Diagram V.

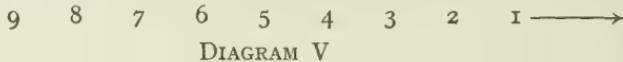


DIAGRAM V

46. TYROLEAN PEASANT DANCE

For four girls

STEPS USED IN DANCE

STEP I. Step on *R.* foot; hop on *R.* foot three times, raising *L.* foot well up behind, *L.* knee bent (one bar). (Arms are extended sideways, palms downmost.) Step back on *L.* foot; hop on *L.* foot three times, raising *R.* foot out in front, knee straight (one bar). (*R.* arm across body, *L.* arm arched upward.) Hop on *L.* foot four times, striking floor (1) with toe of *R.* foot, (2) with heel of *R.* foot, (3) with toe of *R.* foot in front of *L.*, (4) then kick out *R.* foot in front (one bar). (Arms are extended sideways.) Cross *R.* foot behind *L.* with a spring, and with knees slightly bent; cross *L.* foot behind *R.* with a spring (one bar). (Arms are circled quickly inward, then extended sideways on each spring.)

This step occupies four bars.

STEP II. (a) Do polka step forward with *R.* and *L.* foot (two bars). (Arms are swung gracefully across body to *R.* and to *L.* alternately.)

(b) Do polka step backward with *R.* and *L.* foot (two bars). (Hands are extended in front, palms uppermost, and are moved from the wrists with a beckoning motion; body is slightly bent forward.)

STEP III. Step forward on *R.* foot; bring up *L.* foot to heel of *R.* foot (third position); hop twice on *L.* foot, lifting *R.* foot in front of *L.* knee, with toe well pointed (one bar). Repeat as often as indicated in dance.

STEP IV. (a) Chassé. Step to *R.* with *R.* foot; bring up *L.* foot to heel of *R.* Do this four times (one bar). (Arms are extended sideways, palms downmost.)

Figure and Character Dances

(b) *Balancé*. Step forward on *R.* foot; bring up *L.* foot to heel of *R.*, and swing forward on *R.* foot (*R.* arm is raised in front, *L.* arm lowered); step back on *L.* foot; bring up *R.* foot in front of *L.*; arm positions are reversed (one bar).

Reverse (a) and (b), beginning with *L.* foot (two bars). (For the *chassé*, count 1, and 2, and 3, and 4 and.)

DRESS

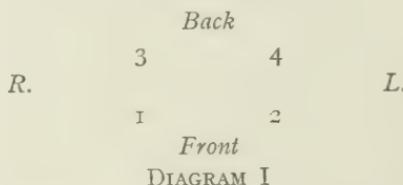
Scarlet or brown skirts with black bands; scarlet bodices, peaked in front; white chemisettes; black tights; black sandals; white head-dress as in photographs. White aprons embroidered in blue and red, red ribbons on wrists.

MUSIC

Tyrolean Peasant Dance (traditional).

FIG. I. 16 BARS

Dancers are as in Diagram I, facing inward.



16 BARS. All do Step I four times with *R.* and *L.* feet alternately (Photograph I).

FIG. II. 16 BARS

4 BARS. All do Step II (a) four times to change places, keeping to *R.*, Nos. 2 and 4 changing with Nos. 1 and 3 respectively.

4 BARS. All do Step II (a) four times back to original places. Nos. 1 and 2 now face back, while Nos. 3 and 4 face front.

4 BARS. All do Step II (a) four times to change places, keeping to *R.*, Nos. 1 and 2 changing with Nos. 3 and 4 respectively (Photograph II).

4 BARS. All do Step II (a) four times back to places, and all face front.



TYROLEAN PEASANT DANCE

Tyrolean Peasant Dance

FIG. III. 16 BARS

4 BARS. All do Step III four times, turning outward and going in small circles. Begin this step with outside foot.

2 BARS. All do Step IV (a) and (b), Nos. 1 and 3 going to *R.*, Nos. 2 and 4 going to *L.*, beginning with outside foot.

2 BARS. All do Step IV (a) and (b), beginning with inside foot back to places.

4 BARS. All do Step II (a) four times to change places, Nos. 2 and 4 changing with Nos. 1 and 3 respectively.

4 BARS. All do Step II (a) four times round by *R.* with small steps to face inward, then Nos. 4 and 1 kneel. All are now as in Diagram II.

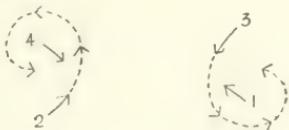


DIAGRAM II

FIG. IV. 16 BARS

4 BARS. Nos. 2 and 3 do Step II (a) four times round Nos. 4 and 1 respectively (Diagram II).

4 BARS. Nos. 2 and 3 give crossed hands to Nos. 4 and 1 respectively, and turn them under their arms, all doing Step II (a) twice; drop hands and all do Step II (b) twice back to places as in Diagram I.

8 BARS. All do Step I twice, with *R.* then with *L.* foot, and face inward.

FIG. V. 16 BARS

8 BARS. All do Step I twice, with *R.* then with *L.* foot, and face outward.

8 BARS. All do Step II (a) round counter-clockwise four times, then four times to go out, No. 1 leading and followed by Nos. 2, 4, 3.

47. RUSSIAN MAZURKA

For three couples

STEPS USED IN DANCE

STEP I. Step forward on *R.* foot (two beats) ; hop on *R.* foot, lifting *L.* foot well up behind, knee bent (one beat) ; step forward on *L.* foot ; hop on *L.* foot, lifting *R.* foot well up behind, knee bent ; do three stamping steps forward, beginning with *R.* foot ; step forward on *L.* foot ; hop on *L.* foot. (Partners' inside hands are joined, and are swung (*a*) up and backward when the dancers begin with outside foot, and (*b*) down and forward when they begin with inside foot, so that they are turned (*a*) slightly toward each other, and (*b*) slightly away from each other.)

This step occupies four bars. Reverse with *L.* foot (four bars).

STEP II. Throw *R.* foot from side to take the place of *L.* foot (two beats) ; knock heel of *R.* with heel of *L.* (one beat). Repeat with *L.* foot (one bar). Jump astride, knees well turned out and bent (one bar) ; swing whole turn by *R.* on *R.* heel, carrying *L.* foot round (one bar). (B. have arms folded ; G. have arms extended.)

This step occupies four bars.

STEP III. Mazurka step. Step forward on *R.* foot ; bring up *L.* foot to heel of *R.* (third position) ; hop on *L.* foot, *R.* knee raised and toe well pointed (one bar). Repeat as often as indicated in dance.

STEP IV. Do three running steps, beginning with *R.* foot (one bar) ; stamp *L.* foot (first beat of next bar) ; clap hands (second beat). (Say 1, 2, 3, stamp, clap. The stamp and clap occur in a 'silent bar' of the music.)

This step occupies two bars.

Russian Mazurka

STEP V. Pas de Basque.

This step to *R.* and to *L.* occupies two bars.

STEP VI. Stamp *R.* foot and clap hands at the same time; stamp *L.* foot and throw arms apart at the same time. (Turn the head over the *L.* shoulder when flinging arms sideways, and to the front when clapping) (one bar). Repeat as often as indicated in dance.

DRESS

B. and G. are dressed alike—scarlet tunics stencilled in black, with black belt at waist; Russian astrakhan caps with scarlet crown; black tights; scarlet top-boots, or black sandals.

MUSIC

Russian Mazurka (Glinka).

FIG. I. 52 BARS

6 BARS. Introductory. In pairs as in Diagram I, inside hands joined, knuckles of outside hand on waist.

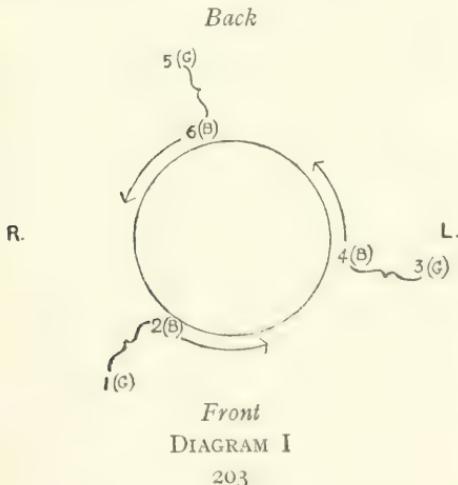


Figure and Character Dances

16 BARS. All do Step I four times counter-clockwise (Photograph I), beginning with outside foot, but at the sixteenth bar, in place of stepping on inside foot, and hopping on inside foot, partners face each other, B. with arms folded, G. with arms apart, and stamp (first beat) and clap (second beat).

8 BARS. All do Step II twice to *R.* and to *L.*

8 BARS. All do Step III eight times in small circles, Nos. 2, 4, 6 following Nos. 1, 3, 5 respectively (Diagram II).



DIAGRAM II

2 BARS. All do Step IV to get into circle, G. going in front of B. (Diagram III).

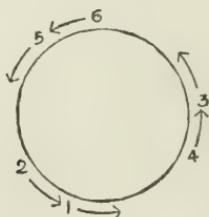


DIAGRAM III

12 BARS. All do Step I counter-clockwise three times, beginning with *R.* foot. On third step G. move toward centre, and kneel on



RUSSIAN MAZURKA

Russian Mazurka

L. knee with hands clasped on *R.* knee, and look toward partner (Diagram IV).

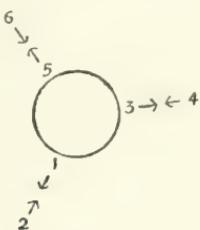


DIAGRAM IV

FIG. II. 48 BARS

4 BARS. B., with arms folded, do Step V four times to centre and stand behind partners.

4 BARS. G. still kneeling, B. do Step VI behind partners four times (Photograph II).

4 BARS. B. continue round to places doing Step V, and give both hands crossed to partner; and G. resume position.

4 BARS. B. turn G. underneath arms, all doing Step V four times.

4 BARS. Nos. 1 and 3 do Step V. four times to meet in centre, and No. 3 kneels on *L.* knee, hands clasped on *R.* knee.

8 BARS. No. 1 does Step V eight times, arms folded, round No. 3 and back to place to face partner. On the last four bars No. 3 rises, and does Step V four times back to her place.
During these eight bars and the previous four bars Nos. 2, 4, 5, 6 do Step II three times in places.

4 BARS. Partners, facing opposite ways, clasp each other with *R.* hands round waist so that the head of each is looking over *R.* shoulder of partner, and all do Step III four times round.

6 BARS. Join *R.* hands and all do Step III six times round. On the last two steps Nos. 1, 3, 5 turn partners under arms.

Figure and Character Dances

2 BARS. All jump astride (two beats), swing whole turn on *R.* heel (one beat), then stamp, clap.

8 BARS. Join *L.* hands and repeat, forming into circle as in Diagram III, but with hands joined.

FIG. III. 46 BARS

16 BARS. All do Step I four times clockwise, but on the second and fourth steps (*i.e.* when half-way round to places, and at places), on the latter two bars of each step all disengage hands, and jump astride, swing whole turn on *R.* heel, then stamp, clap. Face partners.

4 BARS. All do Step II, facing partners, then wheel to face opposite partners.

4 BARS. All do Step II to corner partner.

8 BARS. All do Step III eight times in small circles as formerly.

2 BARS. All do Step IV to come into position as in Diagram I.

12 BARS. All do Step I three times to dance off, Nos. 1 and 2 leading.

48. JAPANESE DANCE

For eight girls

STEPS USED IN DANCE

STEP I. Short shuffling step—one step to each quaver (knees are kept closely together, body slightly bent forward; fans held in *R.* hand and fluttered with short, rapid movement; thumb of *L.* hand in line with, but not touching, *L.* ear, palm facing front).

(When running in at beginning of dance, dancers hold fans closed and upright.)

STEP II. Dancers jump round by *R.* or by *L.* on both feet with a light, bird-like hopping movement. (Fan is held in front of body, and hand and body positions are as in Step I.)

STEP III. Hop four times on *L.* foot, and at the same time strike the floor with heel of *R.* foot (two bars). Change to *R.* foot with a jump, and hop on *R.* foot four times, striking floor with heel of *L.* foot (two bars). (When hopping on *L.* foot, dancers hold fans over head to *R.* in both hands; when hopping on *R.* foot, they hold fans over head to *L.*)

STEP IV. Hop twice on *L.* foot, striking floor with heel of *R.* foot in front of *L.*; hop twice on *R.* foot, striking floor with heel of *L.* foot in front of *R.* (two bars). Hop once on *L.* foot, striking floor with heel of *R.* foot; hop once on *R.* foot, striking floor with heel of *L.* foot (one bar). Repeat (one bar). (Fans are held overhead in both hands.)

This step occupies four bars.

Figure and Character Dances

DRESS

Brightly coloured kimonos of Japanese crêpe, with sashes and butterfly bows at back; white stockings; Japanese straw sandals (or simply black dancing sandals). Fans are held in *R.* hands. The hair is piled high, Japanese fashion, and ornamented with small fans mounted on hair-pins, or with chrysanthemums.

Throughout the dance the expression of the face is one of smiling vivacity and coquettishness.

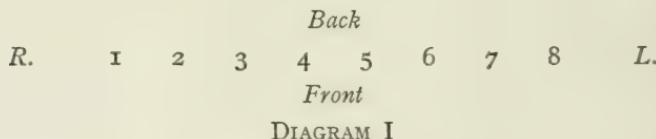
MUSIC

Japanese Dance (traditional), or from *Mikado Lancers*, Figure 2 (Sullivan).

FIG. I. 32 BARS

2 BARS. Dancers remain off stage at *L.* side.

4 BARS. No. 1 leading, all do Step I to middle of stage and face front as in Diagram I.



1 BAR. All bow. Glide palms of hands down front of dress to knees, and bend both knees.

I BAR. Flick fans open with a quick downward and upward jerk, then turn them open in front of body, thumbs on side of fan remote from dancer.

2 BARS. All do Step I forward (Photograph I).

2 BARS. All do Step II three times by *R.* to face back.

4 BARS. Repeat toward back, and do Step II to face front.





Japanese Dance

8 BARS. Nos. 4, 3, 2, 1 with No. 4 as leader do Step I clockwise, while at the same time Nos. 5, 6, 7, 8 with No. 5 as leader do Step I counter-clockwise, and all finish as in Diagram II, facing inward.

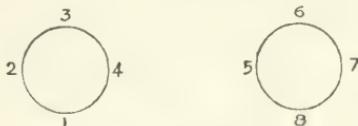


DIAGRAM II

4 BARS. All do Step III with *R.* then with *L.* foot.

2 BARS. All do Step I round by *R.* singly on spot.

2 BARS. All reverse, doing Step I round by *L.* singly on spot.

FIG. II. 16 BARS

8 BARS. All do Step I round in circles of four as in Diagram II, then form big circle (Diagram III). (Nos. 1, 2, 3, 4 must do a small turn on spot in places, until Nos. 5, 6, 7, 8 come round to their places as in Diagram III.)

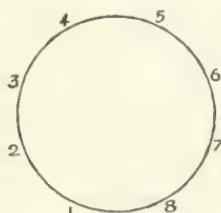


DIAGRAM III

4 BARS. All do Step III with *R.* then with *L.* foot.

2 BARS. All do Step I round by *R.* singly on spot.

2 BARS. All reverse, doing Step I round by *L.* singly on spot.

Figure and Character Dances

FIG. III. 32 BARS

8 BARS. All do Step I clockwise, and resolve into Diagram IV, partners facing each other. Nos. 2, 4, 6, 8 kneel on both knees, and rest on toes, heels turned up.

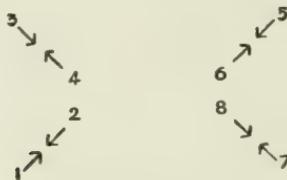


DIAGRAM IV

4 BARS. Nos. 1, 3, 5, 7 do Step IV in places, while Nos. 2, 4, 6, 8 beat time with closed fans on *L.* hand (Photograph II).

4 BARS. Nos. 2, 4, 6, 8 rise, and all do Step I round by *R.* singly on spot (two bars), then round by *L.* (two bars) as previously.

8 BARS. Nos. 1, 3, 5, 7 followed by Nos. 2, 4, 6, 8 respectively do Step I in small circles of two (Diagram V).

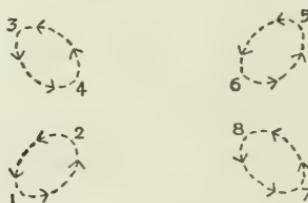


DIAGRAM V

Then all resolve into Diagram VI, facing as arrows indicate, fans held overhead in both hands, shoulder touching shoulder.

Japanese Dance

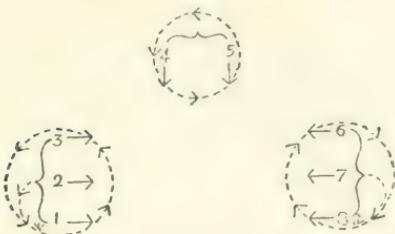


DIAGRAM VI

8 BARS. Keeping in block formation, and preserving the line, Nos. 1, 2, 3 and Nos. 6, 7, 8 wheel outward, doing Step I backward, as indicated by dotted lines in Diagram VI, and round to places again.

At the same time Nos. 4 and 5 wheel backward, doing Step I, and go back to places.

FIG. IV. 32 BARS

4 BARS. Nos. 1, 2, 3 and Nos. 6, 7, 8 do Step I to change places, keeping to *R.*

4 BARS. They do Step I round by *R.* singly on spot (two bars), then round by *L.* (two bars) as previously.

At the same time No. 4 does Step I outward to *R.*, down *R.* side to front, and up the middle to take the place of No. 5, while No. 5 does Step I outward to *L.*, down *L.* side to front, and up the middle to take the place of No. 4. All resolve into two lines as in Diagram VII, facing as arrows indicate.



DIAGRAM VII

Figure and Character Dances

4 BARS. All do Step I to change places, keeping to *R.*

4 BARS. All do Step I singly on spot round by *R.* (two bars), then round by *L.* (two bars), and lines face each other again. All are now as in Diagram VIII.

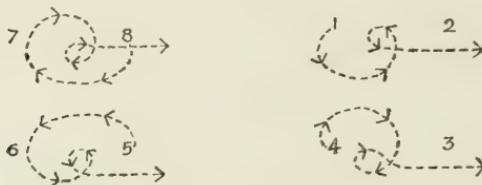


DIAGRAM VIII

16 BARS. Nos. 1, 4, 5, 8 followed by Nos. 2, 3, 6, 7 respectively do Step I in small circles as indicated by dotted lines in Diagram VIII, then all run off to *L.*, in order as in Diagram IX.

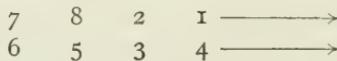


DIAGRAM IX



DUTCH DANCE

49. DUTCH DANCE

For four girls

STEPS USED IN DANCE

STEP I. (a) Stamp *R.* foot; touch floor sharply with forward movement with *L.* foot out in front; hop on *R.* foot (one bar). Repeat with *L.* foot (one bar). Repeat as often as indicated in dance.

(b) Jump astride; bring heels together, jump astride (one bar); bring heels together (one bar). (Arms akimbo for both (a) and (b).)

This step (a) and (b) occupies four bars.

STEP II. Slip *R.* foot to take the place of *L.*; place *L.* toe to heel of *R.*; spring on *R.* foot (one bar); place *L.* heel out to side front (one bar). Repeat with *L.* foot (two bars). (Circle arms downward in front, bringing hands back to back. Complete the circle, and finish with arms extended sideways, palms uppermost, on the second bar.)

STEP III. Rocking step. With a spring bring *R.* toe to heel of *L.* foot, and rock very quickly forward and backward on *L.* and *R.* toes alternately (one bar). Repeat with *L.* foot (one bar). (Arms akimbo.) (For each beat there ought to be a forward and a backward rock.)

STEP IV. Spring on to *R.* foot, turning to face *R.*, bending body over to *R.*, and bringing hands down out in front, palms downmost; strike floor with toe of *L.* foot behind *R.* heel; hop on *R.* foot, and turn body to *L.* (one bar); point *L.* toe to *L.* (one bar). Repeat to *L.* with *L.* foot (two bars). Repeat to *R.* with *R.* foot (two bars). Do four jumps with heels together, to make a complete turn (two bars). (Arms akimbo for the jump.)

This step occupies eight bars.

Figure and Character Dances

STEP V. Spring forward on *R.* foot; strike floor with *L.* toe behind *R.* heel; hop on *R.* foot (one bar); strike floor with *L.* heel to side front (one bar). Repeat with *L.* foot (two bars).

DRESS

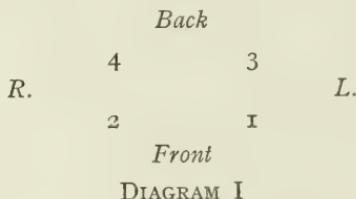
Blue skirts with bands of red (or white skirts with bands of blue); white bodices; white aprons with waistband of blue chequered silk; Dutch caps of white lawn; frilly white petticoats; scarlet or white stockings; white wooden sabots. Hair arranged in two plaits with red or blue ribbon bows.

MUSIC

Dutch Dance (arranged by Herbert A. Stephen).

Features of this dance are the clatter of the clogs executed in perfect rhythm, and the roll of the body.

FIG. I. 32 BARS



Dancers are as in Diagram I, facing front.

8 BARS. Beginning with inside foot, all do Step I (*a*) six times, rolling the body over with the characteristic Dutch roll toward inside and outside (six bars); all do Step I (*b*), facing front (two bars).

8 BARS. Repeat, and on the jump face partner.

8 BARS. All do Step I (*a*) six times to change places with partner, keeping to *R.* (six bars), then Step I (*b*) to face each other again (two bars).

8 BARS. Repeat back to places.

Dutch Dance

FIG. II. 32 BARS

4 BARS. Beginning with inside foot, all do Step II twice with alternate feet (Photograph I).

4 BARS. All do Step I (a) and (b).

8 BARS. Repeat.

6 BARS. All do Step III, beginning with *R.* foot, and turn singly on spot to face front again.

2 BARS. Do Step II, beginning with *R.* foot, and face front.

8 BARS. Repeat.

FIG. III. 32 BARS

8 BARS. All do Step IV, beginning with *R.* foot (Photograph II).

8 BARS. All do Step IV, beginning with *L.* foot.

8 BARS. Nos. 1 and 2 and Nos. 3 and 4 join *R.* hands, and do Step I (a) six times with *R.*, *L.*, and *R.* feet alternately round each other (six bars), then drop hands, and do Step I (b) in places (two bars).

8 BARS. Do Step I (b) to meet partner. Join *L.* hands, and do Step I (a) six times round as above. All are now as in Diagram I.

FIG. IV. 48 BARS

8 BARS. Nos. 2 and 3 do Step V to change places, keeping to *R.* with *R.*, *L.*, and *R.* feet alternately (six bars); then do Step I (b) in opposite places to face inward again (two bars).
At the same time Nos. 1 and 4 do Step I (a) six times round the outside to change places (six bars); then do Step I (b) (two bars) to face inward again (Diagram II (a)). All are now as in Diagram II (b).



DIAGRAM II

Figure and Character Dances

8 BARS. Nos. 1 and 4 do Step V and Step I (*b*) as above, to change places, while Nos. 2 and 3 do Step I (*a*) and (*b*) as above, round the outside to change places. All are now in original places as in Diagram I.

8 BARS. All do Step V round counter-clockwise three times, with *R.*, *L.* and *R.* feet alternately (six bars), and finish with Step I (*b*) (two bars) in opposite places, as in Diagram II (*b*).

8 BARS. All do Step V round clockwise three times, with *R.*, *L.*, and *R.* feet alternately, and finish with Step I (*b*) to face partner in original places.

16 BARS. All do Step V to go out, Nos. 1 and 3 passing Nos. 2 and 4, keeping to *R.*, and going out to *R.* side, Nos. 1 and 3 to *L.* side.

50. GALLIARD

For six girls

STEPS USED IN DANCE

STEP I. (a) Bring *R.* foot in front of *L.* foot with circular movement on floor ; rise sharply on toes of both feet (one bar). Repeat with *L.* foot (one bar). Repeat with *R.* foot (one bar). Cross *L.* foot over *R.*, and turn quickly round on toes to face same way again (one bar). (Knuckles of both hands are on waist.)
(b) Run eight steps forward, beginning with *R.* foot (four bars). Kick each foot well out in front, keeping knee straight, and touching floor sharply as foot goes forward.

This step (a) and (b) occupies eight bars.

STEP II. Pas de Basque with *R.* and with *L.* foot (two bars). Lift knees high, and do step high on toes.

STEP III. Bourrée to *R.* Place toe of *L.* foot to heel of *R.* ; step to *R.* with *R.* foot ; place toe of *L.* foot in front of *R.* ; step to *R.* with *R.* foot (one bar). Do this three times in all (three bars) ; then cross *L.* foot over *R.*, and turn round on toes to face same way again (one bar). (Arms are arched overhead.)

This step is done on toes and occupies four bars.

Bourrée to *L.* Begin with *R.* foot to heel of *L.*, and reverse above positions (four bars).

STEP IV. (a) Cross *R.* foot over *L.* with a jump ; cross *L.* foot over *R.* with a jump ; bring heels together with a jump (two bars). (Knuckles are on waist, arms akimbo.)
(b) Stamp three times to *R.*, *L.*, and *R.* alternately, bending body over to *R.* and to *L.* at each stamp (two bars).

Figure and Character Dances

This step (a) and (b) occupies four bars.

Reverse, beginning with *L.* foot (four bars). (Arm positions are as in (a).)

DRESS

Spanish dress. Black beaded dresses for Nos. 2 and 5; scarlet beaded dresses for other four. All have black velvet boleros trimmed with gilt, white chemisettes, black sequined caps, black stockings and sandals. Nos. 2 and 5 have scarlet and yellow sashes.

MUSIC

Galliard (Herbert A. Stephen).

FIG. I. 18 BARS

Back



Front

DIAGRAM I

2 BARS. Introductory. Dancers are as in Diagram I, facing front.

8 BARS. All do Step I (a), facing front; then Step I (b) as indicated by dotted lines in Diagram I (Photograph I).

8 BARS. Repeat.

FIG. II. 16 BARS

4 BARS. Nos. 2 and 5 do Step II to *R.* and *L.* alternately, eight times, moving toward back and front respectively to change places. At the same time Nos. 3 and 4 and Nos. 1 and 6 do Step III to *L.* and to *R.* respectively to change places.

4 BARS. Repeat back to places.

Galliard

When dancers are interchanging the first time, they pass in order as in Diagram II (a); when coming back to places again they pass in order as in Diagram II (b).

4	6
5	2
6 (a)	4 (b)
3	1
2	5
1	3

DIAGRAM II

8 BARS. Repeat, and end in circle formation, facing front (Diagram III).

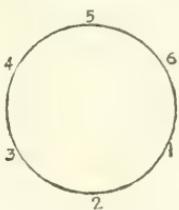


DIAGRAM III

FIG. III. 16 BARS

16 BARS. All do Step IV four times, Nos. 1, 3, 4, 6 beginning with *L.* foot, Nos. 2 and 5 with *R.*

FIG. IV. 16 BARS

4 BARS. All do Step I (b) eight steps so that partners (*i.e.* Nos. 1 and 2 etc.) pass each other, keeping to *R.*

4 BARS. All pivot in opposite places.

4 BARS. All do Step I (b) backward eight steps to places, having passed round back to back with partner.

4 BARS. All pivot in places.

Figure and Character Dances

FIG. V. 16 BARS

4 BARS. All do Step II with *R.* foot and *L.* foot, then Step I (*b*) four steps, moving clockwise in pairs.

4 BARS. All do Step II as above ; then Step I (*b*) four steps, Nos. 1, 3, 5 turning partners under *R.* arms.

8 BARS. Repeat, and all resolve into two lines, facing each other as in Diagram IV.

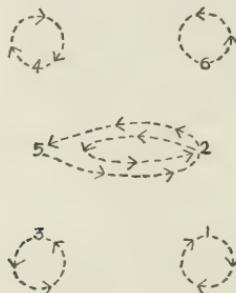


DIAGRAM IV

FIG. VI. 16 BARS

8 BARS. All do Step I (*a*) in lines, facing each other, then Step I (*b*) as indicated by dotted lines in Diagram IV.

8 BARS. Repeat.

FIG. VII. 16 BARS

4 BARS. Nos. 2 and 5 do Step II as at beginning of dance to change places. *At the same time* Nos. 3 and 1 and Nos. 4 and 6 do Step III to change places.

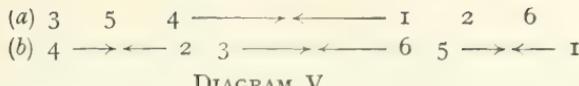
4 BARS. Repeat back to places.

When dancers are interchanging the first time, they pass in order as in Diagram V (*a*) ; when coming back to places, they pass in order as in Diagram V (*b*), facing as arrows indicate.



GAULLARD

Galliard



8 BARS. Repeat. Then all stand as in Diagram IV, but face front.

FIG. VIII. 16 BARS

16 BARS. Nos. 2 and 5 draw inward, join *L.* hands and *R.* hands, as formerly, and do Step II with *R.* and *L.* feet; then do Step I (b) four steps. They do this four times as indicated by dotted lines in Diagram VI, while *at the same time* Nos. 1, 3, 4, 6 do Step IV on spot four times, beginning with inside feet (Photograph II).

All resolve into circle as in Diagram III.

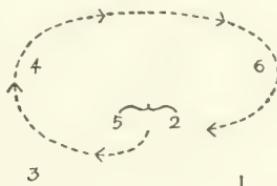


DIAGRAM VI

FIG. IX. 16 BARS

4 BARS. Moving clockwise, all do Step II with *R.* and *L.* feet; then do Step I (b) four steps.

4 BARS. All do Step II as above, then pirouette.

2 BARS. All do Step I (b) into centre, four steps.

2 BARS. All do Step IV (a), and on the jump face outward.

2 BARS. All do Step I (b) outward to places, four steps.

2 BARS. All do Step IV (a), and on the jump lines face each other, as in Diagram IV.

Figure and Character Dances

FIG. X. 16 BARS

16 BARS. Nos. 1 and 3, Nos. 2 and 5, Nos. 6 and 4, join *R.* hands, and all do Step I (b), making a half turn, then all go out to *L.* in order as in Diagram VII. Nos. 6, 2, 1 go forward, Nos. 4, 5, 3 go backward.

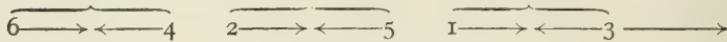
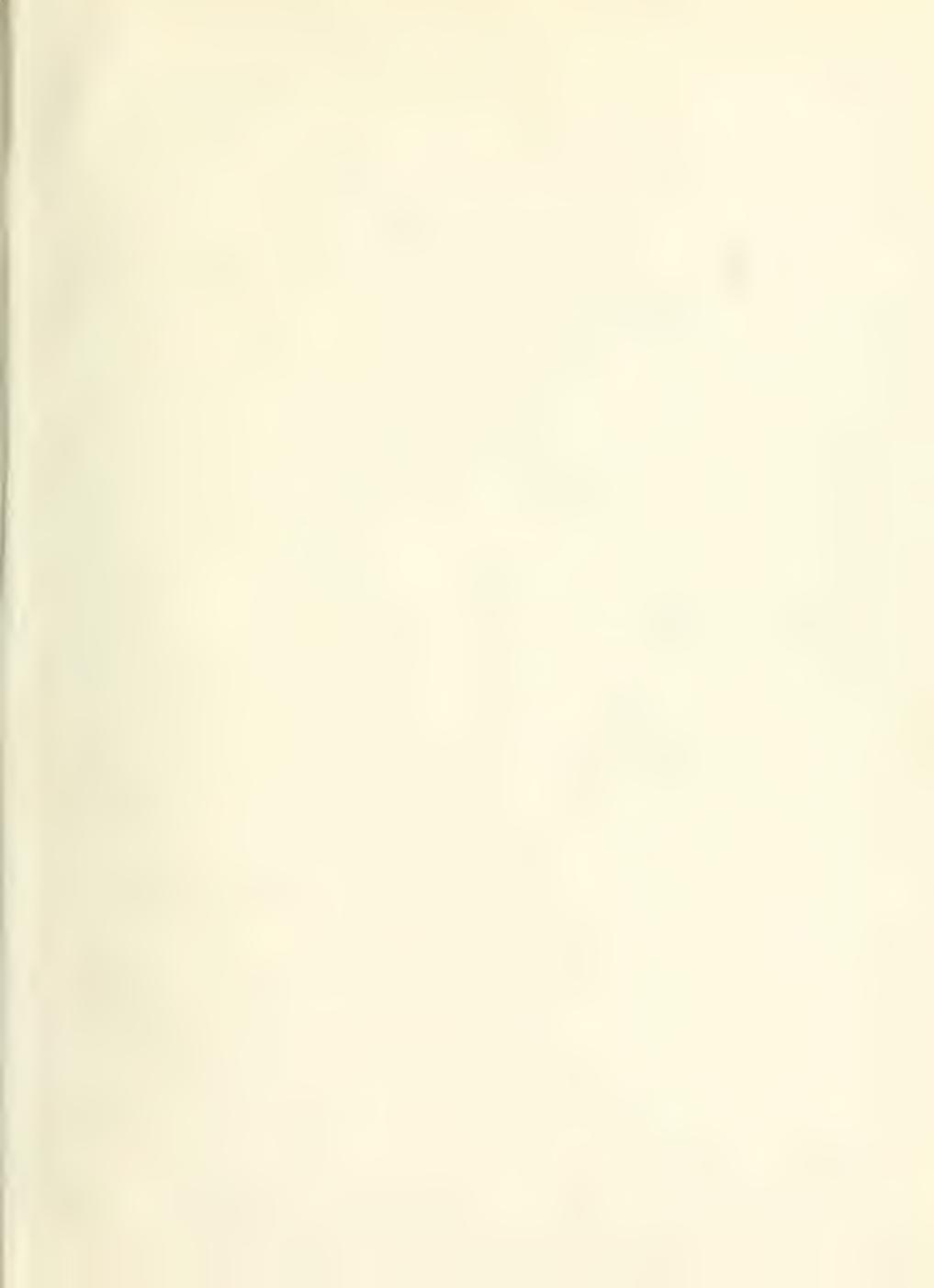


DIAGRAM VII





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